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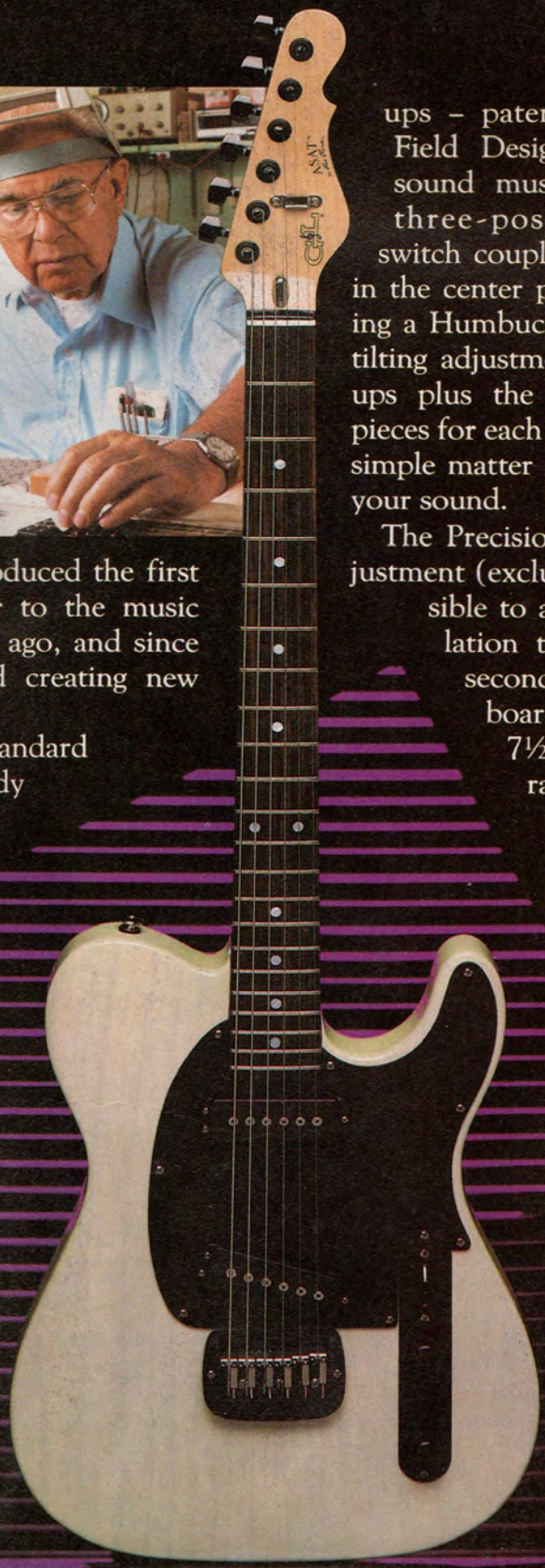

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Janet Macoska

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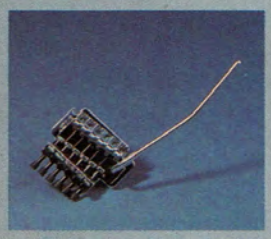

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Letters

PO Box 1490
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Dear **GUITAR**,

I would like to comment on two letters printed in the May 1986 issue. The first was from Screamin' Janis of Hollywood who complained about the inclusion of W.A.S.P. in the magazine. Although I personally think that W.A.S.P. is a bunch of untalented screamers who give us metalheads a bad name, I do like to see some hardcore metal in your magazine.

The second letter was from Lonnie Melland of Ham Lake. I would like to point out that there are many people out there who play bass AND guitar. There are lots of bands who use the bass lines and save their bassists a lot of hassle. Finally, there are people out there who use the lines to better arrange their own songs (I myself have found them invaluable in this respect). Lighten up Lonnie, you will have plenty of music in times to come.

Jacob Freivald
Springwater, NY

Dear **GUITAR**,

I am writing in reply to Lonnie Melland, the angry guitarist who feels your magazine is "pandering" to bass players. You may not have offended any bassist, Lonnie, but you did get under the skin of this guitarist.

Sure, **GUITAR** has been improving its bass coverage, but did you ever think that the improvement could be a help to everyone, even us six-stringers?

Both Billy Sheehan's column and Bass in the 80s offer great advice for bassists, that with a little imagination can be modified for the guitar. Also, learning the bass line of a song (even if you play it on a regular guitar) is an excellent way to understand the structure of the song as a whole, and how the instruments work together. It can also open the door to expanding on how you play the tune and make it your own, not just another note-for-note copy.

But most importantly, reading material intended for bass players gives a guitarist great insight into how they think. Since the ultimate use of one's abilities comes in playing with a band, a guitarist who understands his bassist (and vice versa) will work easier and better together. Believe me, I know!

Anne Keye
Perth Amboy, NJ

Dear **GUITAR**,

Being a bassist, I was shocked when I read that you were expanding your bass format! I was always under the impression that bassists were fat, zit-faced geeks who stood in the corner, until I heard about Rush and **GUITAR**. Since picking up **GUITAR** I have become an outstanding bassist and a not so shabby acoustic player. Thanks!

Albert Barlow,
Murry, UT

Dear **GUITAR**,

Thanks for the transcription to R.E.M.'s *Can't Get There from Here*. R.E.M. is one of the only truly innovative groups to gain some commercial success in the 80's. I'd like to see more of their music in the future, as well as other innovative rockers such as the Talking Heads, the Replacements, Jason and the Scorchers and other groups that are only heard of on college radio stations.

Ken Newton
Somerville, NJ

Dear **GUITAR**,

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room and into many of our inmates' ears. Your magazine seems to be getting better all the time!

Nuclear Duke Mullen
Missouri Eastern Correctional Center
Pacific, MO

Dear **GUITAR**,

I have two suggestions to improve the great quality of your magazine. First, I feel it would be really great if you were to include more complex guitar pieces (i.e. classical compositions). I realize that the majority of your readers are heavy metalists, but these pieces would challenge the more classically-oriented guitarist.

Second, being an electrical engineer, I am fascinated by the electronics of the music industry. While **GUITAR**'s articles are tremendous sources of information on the physical aspects of playing, a column devoted to the technical aspects of achieving particular sounds would be an excellent addition to the magazine.

Chris M. Greschuk
Arlington, TX

Dear **GUITAR**,

As producer of Lynyrd Skynyrd's first three albums, I read with great happiness your appreciation of Lynyrd Skynyrd. I was extremely pleased to note that Wolf Marshall noticed the subtleties and complexities of the **Second Helping** Lp and shared them with your readers.

First, I would like to point out that Skynyrd, unlike most bands I have produced, were born arrangers. They had an uncanny knack for knowing when to use just one guitar even though they had three at their disposal. When we did their first album, Ed King was the bass player and it was a two guitar lineup. Soon after that album was in the can and before it was released, their original bass player, Leon Wilkeson, returned to the band. Not wishing to just dump Ed, they relegated him to guitar chores (his real instrument) and became a three guitar band. Contrary to what it said in the article, I really had nothing to do with the decision to keep Ed in the band, although I was delighted with the result. Already impressed with his bass prowess (listen to him on the first album) I was floored with his way around a Stratocaster and he remains today a big influence on my own playing.

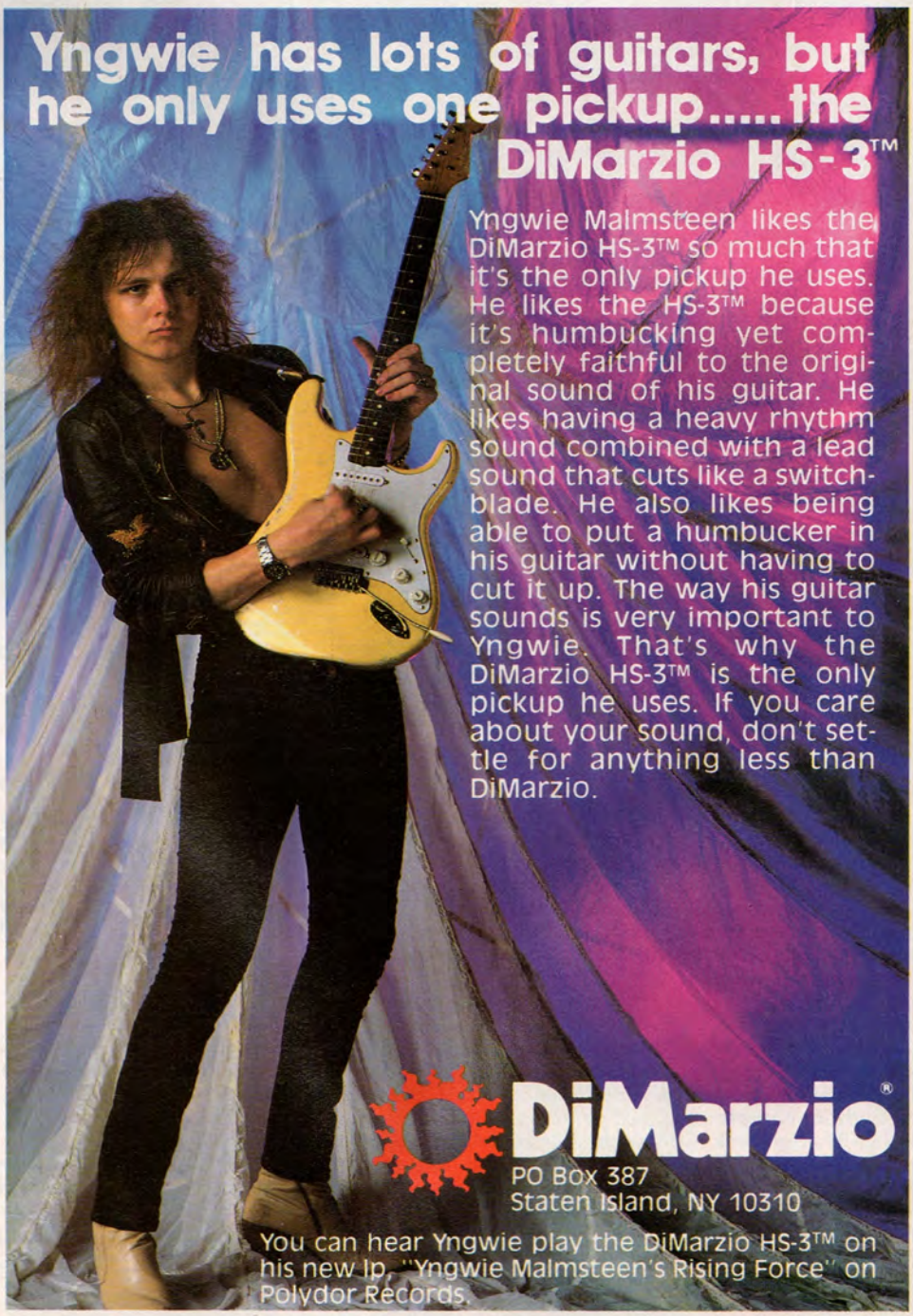
Secondly, in Andy Aledort's transcription of *Sweet Home Alabama*, he places the song in the key of G. I, for the life of me, cannot understand this. Now Skynyrd also thought it was in G, and when I questioned them about this, they had a bizarre answer. Being educated in the streets of Jacksonville, as opposed to the halls of Julliard, they felt that whatever chord you ended the song on was the key the song was in. When they played it live, they would end on what I assumed was the IV chord, G. I also believe this is why Ed played all the solos in the G mode even though the song has a distinct (to my ears) D feeling. So I am extremely curious to know how Andy, having no previous knowledge of this, notated the song in G. Pray tell!

Al Kooper
Hollywood, CA

Dear Al,

Check again. On page one of the music, we indicate that, in this case, the key signature of one sharp represents D Mixolydian, not G major.

Continuing our policy of responding to reader requests, this month in **GUITAR** For The Practicing Musician you'll notice our exclusive guitar and bass transcriptions are appearing on a new type of paper. This grade of uncoated stock will provide a smudge-free surface and eliminate glare, substantially improving the playability of the magazine. We hope you agree. Let us know.



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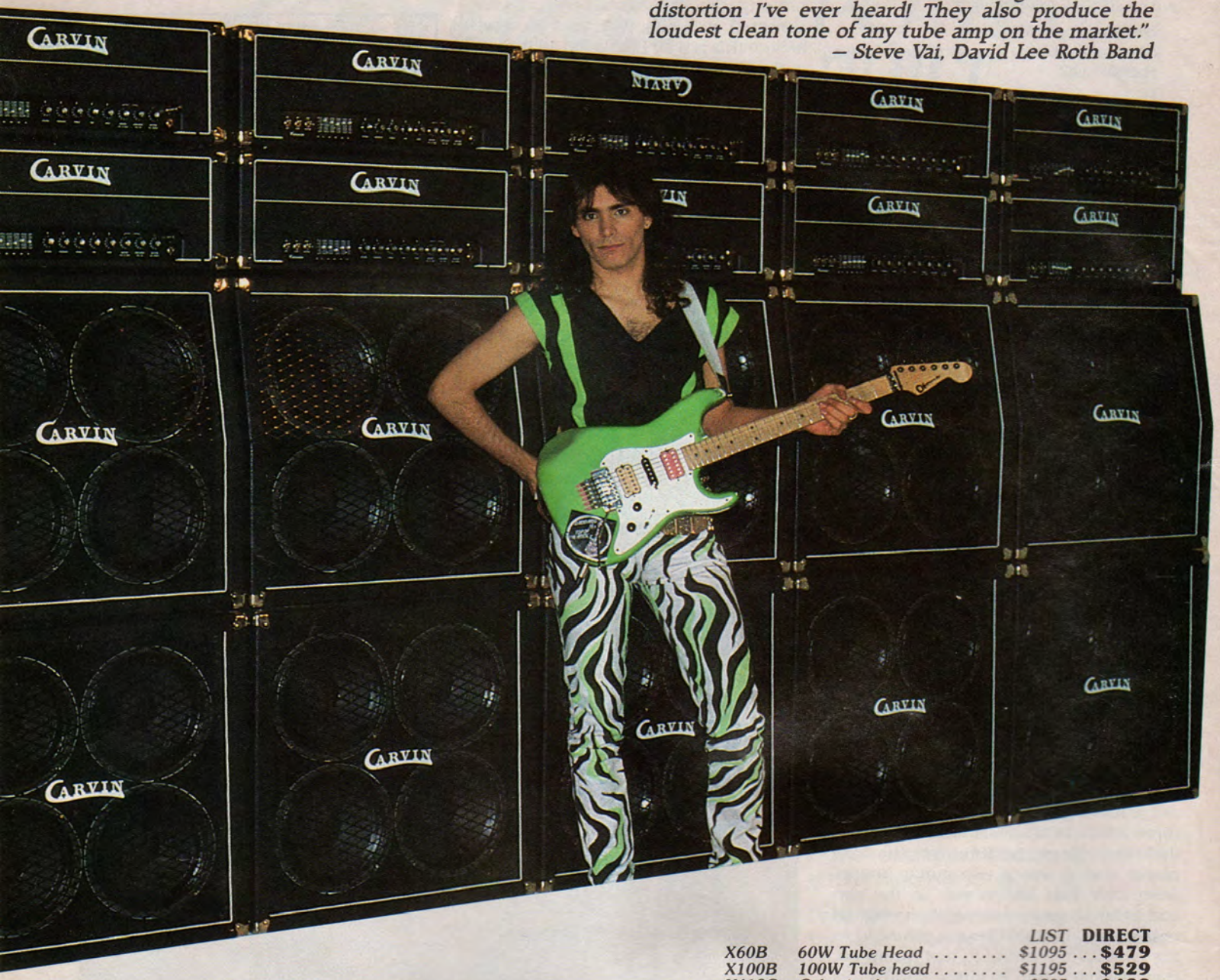

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rock climbing
RECORDING

By Mark "The Animal" Mendoza

You're used to practicing or playing live and you get in a studio and it's like being under a microscope. You have to be so incredibly right on and almost perfect, 'cause when you sit in that control room and listen to that playback on a multi-track, you hear every little thing that you did wrong. I would say that the first few times in the studio you notice much more about the playing than you do about the actual physical aspects of recording—what kind of mikes are being used and where they're placed. It's frustrating. We pride ourselves on being a live act, and when you get in the studio your drummer doesn't have perfect meter and you don't always end on the same place he does, and the guitar player doesn't have perfect meter, and your vocals are not always in tune and you have to keep doing it over and over. Meanwhile, you were thinking, oh, we'll go in there and bang it out in three takes, and there it is, three, four weeks later, and you're still working on it.

The first thing you want to remember is not to waste studio time. Don't experiment in the studio. Have your parts down. Know what you want to do ahead of time and make sure you have it perfectly. Play with a Walkman cassette recorder, if you have to. There are so many nice little four-track machines around. I don't know if it gets any easier, but with experience you get to know what you sound like in the studio, so you know what to practice or play with ahead of time.

Our first album was recorded in a barn in the English countryside. On paper it was a great idea, but making it was a catastrophe. I was co-producer, and I don't think I knew enough at the time, especially in such a strange situation, to make the album. We had a lot of technical problems. In the middle of doing the basic tracks we had to break the whole thing down 'cause they needed the mobile truck to record a jazz concert, and they needed the barn we were in to have a square dance. You never stop recording in the middle of basic tracks. That really threw a wrench in the works. When it came time for mixing, the record company bounced us from studio to studio, engineer to engineer, just to get the cheapest rates. The whole process was a mess.

Our second album was recorded at Jimmy Page's studio in London. It was a step up. We had a little bit more money, more time. We were with Atlantic, which was willing to pay certain rates to send us into a studio of higher caliber. We had digital reverbs, all the outboard gear you could dream of using, all the microphones. Joeysguitartabs.

We lived at the studio, and when we were done working for the day, I was able to go back across to the studio, not to work on our album, per se, but to play with the studio. So few people get a chance to play with a fully-equipped 24-track studio. I could sit there with a guitar in my hands and run it through any number of gadgets. That was probably one of the biggest learning experiences I've ever had. By sitting there with a little amplifier in the room and just playing music through it and holding a microphone and changing the place of the mike, you can hear how it responds differently to the front of a speaker. You start to realize why certain things come out sounding the way they do. You play with the EQ on the channel, use different gain structures to saturate the tape. You play with outboard EQ, outboard effects, harmonizing with the reverb.

We recorded **Stay Hungry** in New York at the Record Plant. It's not the last plateau, but another one. The Record Plant has an aura about it. You walk in there and they have everything hooked up and running. They have a 24-hour staff. We had a great engineer on the record. A good engineer can get what a band or a producer wants. You say, This is what I want it to sound like, and he'll say, I need this type of drum, or this type of playing. Recording at the Record Plant ups the ante as far as your budget, but you still run into the same problems. There's still an amazing number of technical problems when you start recording an album. The more time you have given to you, the better the project will probably come out in the long run. But it hasn't really come to the point where I can say we walked into the studio and it was magical. It's been a lot of hard work, a lot of 22-hour days. ■

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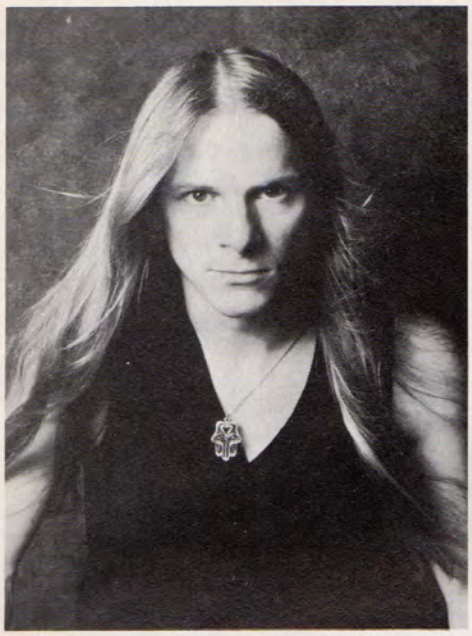

OPEN EARS

by Steve Morse

RUSH TOUR PART 2

The first time we met Rush was the night before the opening show. They were doing a full stage rehearsal including lights and sound. We got to go out front with an empty house and watch the show. We met after the rehearsal and they were all surprisingly friendly. It was easy rolling after that.

A key thing was the starting time of 7:30 p.m. instead of the usual 8:00 p.m. Since we had 35 minutes, if somebody came at 8:00 and took his time about getting to his seat thinking he would see both bands, all he saw was us just walking off the stage. The worst of those people were our own guests, who would come at 8:15 and miss the whole set. Because the show started so much earlier than I'd ever experienced, we designed the set with a couple of vocals, thinking that many people would not get to hear the whole thing. The vocals would help sustain the interest of the people who had never heard the band before. We found that instrumental music in big arenas tends to run together. Imagine an album with the reverb turned up all the way, and that's what it sounds like in a lot of halls. We tried to pick songs that were slower and more deliberate. Definite themes were more easily heard. Solo-wise, I tried to do lots of phrasing and start solos lower than usual and play phrases that wouldn't get lost. If there was a flurry of notes I realized that they would come out as a blur.

With a 35-minute set everybody voted on what to play. The consensus was that we'd better keep moving. There was no room for the acoustic guitar or the country stuff. We came up with a rock-oriented set, figuring that a lot of people came just to see Rush and would relate to that more than anything else. Since people would be coming in halfway through the set, they would see only 17 minutes' worth and there was no need to play a slow one. Because people were walking in fresh we knew they wanted to hear something with some energy behind it. It was pretty much a non-stop show.

One of the tunes that went over best was *Cruise Missile*. Another was *Cruise Control*. *Stand Up* was a vocal that had room for the obligatory audience participation. Terry, the vocalist, did such a great job and the audiences were so willing that, to my complete amazement, it worked every single time.

One thing we learned along the way was that general admission seats meant the best show for us. Because there were no reserved seats, people got there early. If our soundcheck got cut off because the doors had to be opened early, it was okay, because if the crowds were there at 7:30 we knew we could change the set a little and do some of the more challenging material first. We also learned that you can look at a coliseum and by the shape of the back wall and its texture, tell what it's going to sound like because of the reflection.

One of the most asked questions I got on the tour was if I jammed with Alex Lifeson. The answer is no. We spent a lot of time hanging out, but the show was tightly structured. The guy they hired to take care of business and make sure the show didn't go a minute overtime had to have some authority to do his job. It might have cost $5,000 in overtime to jam.

We left the tour after three legs. This tour was an act of friendship, a gift to begin with. It's pretty rare to find a band that can sell the house by themselves and just wants an opening act they like, because they want to give their fans a nice long show. It wasn't based on politics but on Rush saying, we want these guys to do the tour. That's what set the tone for the whole tour. As I've tried to convey, they were great guys to work with. Stay Tuned. ■

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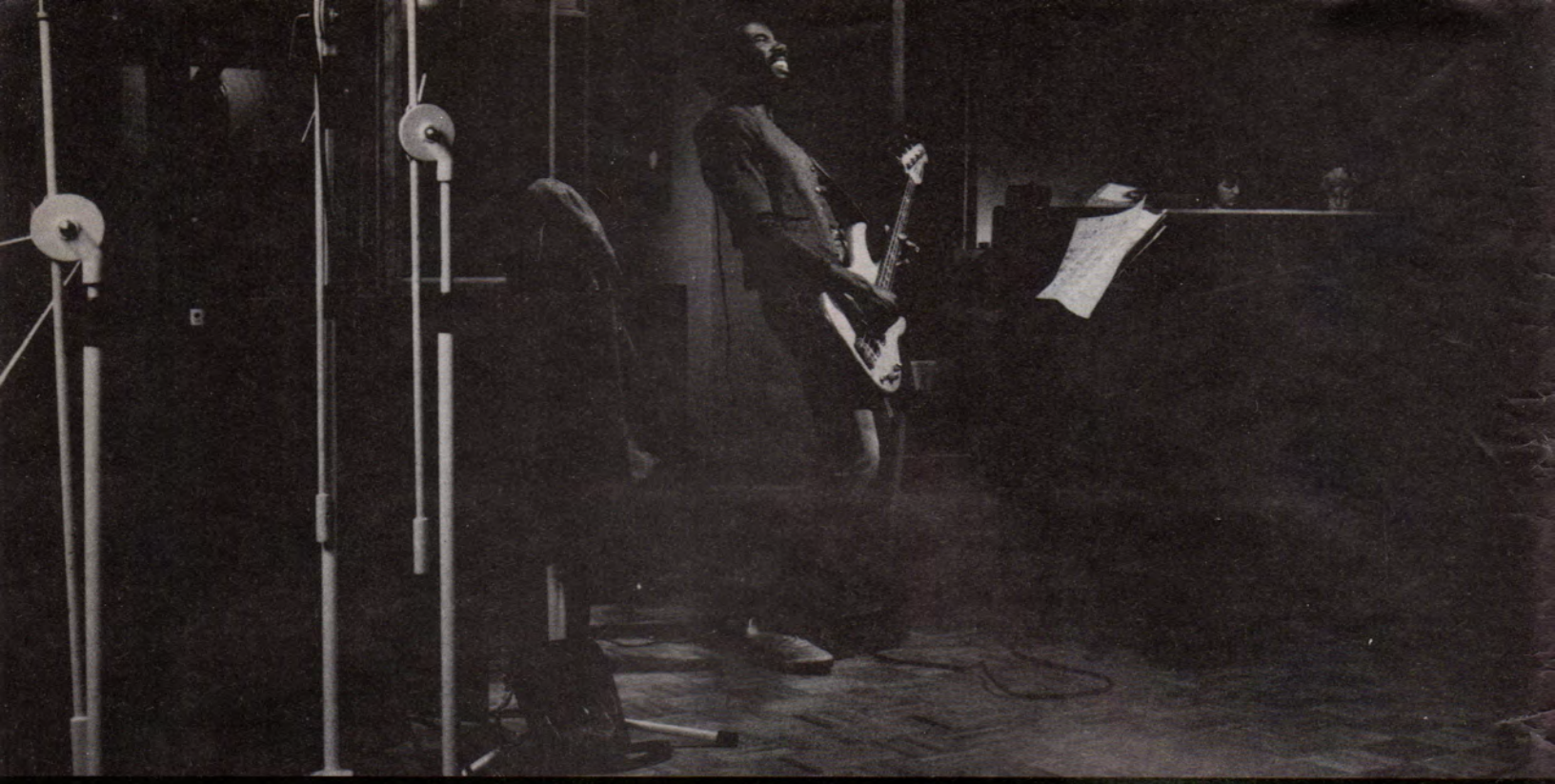

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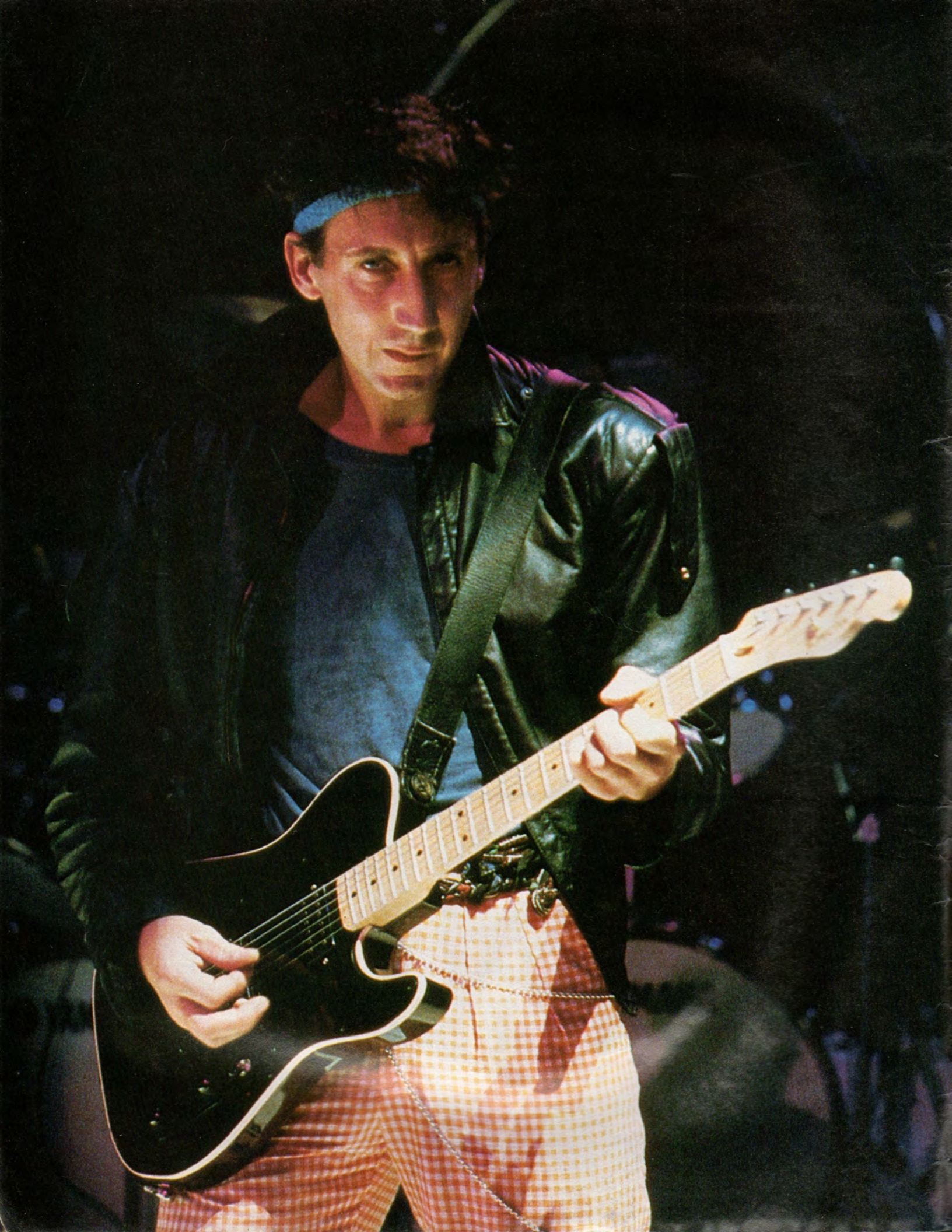


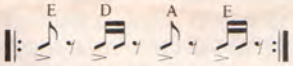
PETE TOWNSHEND

The Who: Meaty Beaty Big and Bouncy

by Wolf Marshall

The Who emerged from the potent R&B club scene of the mid-sixties London that engendered such progeny as the Rolling Stones, the Yardbirds, Rod Stewart, John Mayall, and the Kinks. Within the rarified air of this musical community, they forged a powerful ensemble sound and created rock history in the process. The compilation Lp **Meaty Beaty Big and Bouncy** (basically singles) eloquently tells the story of the group's progression from English hitmakers to pop/rock innovators and finally to a major force in rock music for all time.

The Who were claimed as "one of their own" by the cultish Mod sect in London. Their violent, self-indulgent and rather foppish stance made them immediate favorites with the pill-popping (speed), rebellious Mods who naturally gravitated towards the underground, R&B influenced sounds of the club bands. Their Mod status was further reinforced by a compelling auto-destructive stage show (as "pop art") and an angry, though intellectual, presence on record. The first period of the Who really begins with the U.K. hit *I Can't Explain*. Recorded in late 1964, it was their first single as the Who (they had previously released a pure Mod single under the name the High Numbers) and introduced the singular songwriting talents of guitarist Pete Townshend to the British pop world. Producer Shel Talmy (who was responsible for the Kinks success with *You Really Got Me*) supervised the musical proceedings. It was common practice at this time to use studio musicians on record and Talmy was no exception. He brought in the vocal group Ivy League for background harmonies, and a guitarist who was playing on at least 50% of the records on the hit parade, Jimmy Page. A row erupted and to this day, it is not certain which guitarist actually played on the single, although Townshend feels his guitarwork is on the final mix. The song is a simple commercial piece based on a punchy guitar riff (similar to the Kinks) in the classic Mixolydian-derived chord progression:



On this track it is immediately apparent that Townshend is developing a unique approach to rhythm guitar playing. Notice the clipped staccato strumming style—the figure presages the brisk arpeggiated chord articulation which has become a Townshend trademark. The use of 12-string electric is a concession to the period (the guitarists of the day followed George Harrison's lead, no pun intended, and incorporated the familiar jangle of a Rickenbacker 12-string on many a pop tune in both the U.K. and the U.S.), though in Townshend's hands, the inclusion of this sound color was not mere imitation and he managed to transcend the Harrison copy status.

Anyway Anyhow Anywhere begins with a guitar fanfare (another typical feature of Townshend's rhythm style). Here it is an extension of the aforementioned arpeggiation technique, much like the rasqueado strum of Flamenco guitar. The entire arrangement is an attempt to capture the Who's live sound on record. The texture of the heavy drums, crashing power chords and extreme dynamic shifts spells definitive early Who. The seminal use of feedback (in a Morse code pattern and in wailing sustain notes) and friction of mike against cymbals led U.S. Decca to return the tape thinking it was defective. It was similarly rejected by U.K. Decca. It did go on to become #13 in the charts despite its daring and experimental musical twists.

As on the previous cut, the lyrics of *My Generation* explore the tension and subversive lifestyle and philosophy of the subculture. Singer Roger Daltrey's stuttering, stammering, yet resolutely defiant vocal performance, reflects the persona of the "block (on amphetamines) Mod." Initially, the song was banned by the BBC as too outspoken. The fiery bass playing by John Entwistle coupled with Keith Moon's explosive drumming creates a massive rhythm sound, and again, Townshend exploits feedback and sound effects in the chaotic coda section. The overall impression in the finale is the pop music equivalent of industrial sources incorporated into "pop art" (which influenced Townshend considerably at this point in time), while the general attitude of the piece is a precursor of punk rock. Clearly, the Who were evolving out of the pop music niche which Shel Talmy had so neatly fashioned for the band.

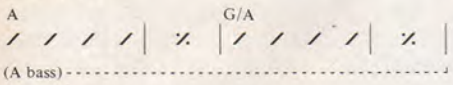
The second period of the Who resulted directly from growing dissatisfaction with Talmy's saccharine commercial inclinations. The single *Substitute* was produced by the Who without his participation, and marked a turning point in the band's independence. Though still too pop for Daltrey's tastes (he really favored a traditional R&B direction all along), the song jumped to #15 almost overnight. The sound is commercial yet distinctive, again based on a solid guitar hook (chorus) and clever but simple variations. Townshend had consistently been developing into a master composer in the pop genre. The triad melody chord approach used is characteristically Townshend and has influenced the songwriting procedure in rock history. Today, it is a common and prevalent fixture in rock rhythm parts and song structures. Notice the interesting blend of acoustic folk strumming with electric guitar chording in the mix at the interlude. It is a fine example of early guitar layering (in overdubbing) to create a richer textural effect. It should be noted that Townshend seemed to have an instinctive "correctness" to his rhythm approach. In his style, elements of acoustic folk (from Bob Dylan), R&B, blues (acoustic and electric), roots rock 'n' roll (Chuck Berry, Gene Vincent, Eddie Cochran), and guitar sound effects (both acoustic and electronic) were skillfully combined into an innovative and accessible result. Considerations such as choice of voicings, relative density and complexity of chord types were arrived at primarily by artistic decisions. For instance, when Townshend was exposed to Corelli and Baroque compositions in general, he assimilated the feeling of chordal color (suspended 2nd and 4ths) into his composing approach without overt posturing and affectation. The musical result was heard in *The Kids Are Alright*, with its chains of suspensions and resolutions.

Shel Talmy and Decca responded to the release of *Substitute* (on the Reaction label) by pulling *A Legal Matter* from the **My Generation** Lp and "making a single." It faired poorly on the charts and eventually enabled the Who to legally break free of Talmy's control. One last recycled cut, *The Kids Are Alright* (another pop vehicle), was pulled from the **My Generation** Lp to undermine the Who's next single, *I'm A Boy*, which was their first #1 hit. *Kids* failed to break the Top 40.

A Legal Matter, sung by Townshend, features some Beatle-inspired country-

flavored guitar work (showing yet another facet of Townshend's musicality) and an insistent 2/4 rhythm feel (a comic nod to early country rock), but is an otherwise undistinguished track.

The use of pedal point (the resulting effect of maintaining one part stationary to a counterpart which is independent and moving) is a stylistic aspect inherent in most modern rock music. The Who were responsible to a large degree in the development of this compositional device. The bass pedal points in *Substitute* and *I Can See for Miles* are clear examples of the application of this rudimentary yet effective form of counterpoint. In *The Kids Are Alright* bridge, Townshend pedals the ostinato A bass note and changes chord partials over it in a manner which suggests this progression:



Today, this type of pedal point is employed by numerous hard rock composers, particularly in a heavy metal context.

During the controversial period which surrounded The Who's break with Shel Talmy, a schism formed within the band and arguments over direction and control flared up between Pete and Roger mainly, and sometimes involved John and Keith as a third faction. The rhythm section briefly contemplated joining the then embryonic Led Zeppelin. It was Kit Lambert, previously the Who's manager/friend, who produced *I'm a Boy*, their real breakthrough, and helped to reunite the group.

I'm a Boy, released in August '66, combined a sex identity storyline with a hard power pop sound. The instrumental bridge is noteworthy in that it is a true rock rhythm guitar solo. Townshend explores extended triads, dissonance and superimpositions over a pounding steady beat in the rhythm section. The excursion can be described as "fusion music" (rock and pop and flamenco).

Happy Jack, from December 1966, is an atypical Who single. It has elements of incipient art rock in its rhythmic complexity, dynamic terracing and attention to structural details. This is the musical forerunner to English progressive rock (Yes, Jethro Tull, etc.) in its early stages. *Happy Jack* was the single which brought the Who to U.S. attention, reaching #24 in the states (#3 in the U.K.), and put the Who on their course towards more ambitious and adventurous music. Townshend began to conceive of a "rock opera" (which would eventually be **Tommy**) and works on a larger scale. *Boris the Spider,* a John Entwistle composition from the **Happy Jack** Lp, was an album track which became a concert favorite during these important touring years. (See **GUITAR** May 1984 for Entwistle's story on the spontaneously composed *Boris the Spider*.) These new pieces, like *Pictures of Lily*, *Happy Jack*, *Boris*, and *I Can See for Miles*, represented the phase in the evolution of the Who where creativity and vitality were at

Larry Kaplan/Star File

a zenith. Colorful imagery, challenging themes and new sounds were characteristic of the output from '66 and '67. At the time, however, the Who were something of an oddity in the U.K. *Lily*, *Jack* and *I'm a Boy* were softer pop songs sung by a group known for their violent proclivities.

Pictures of Lily (April '67) was the first single for Lambert's Track label. An interesting record, it developed a pinup fantasy storyline against a musical composition which contrasted a light pop texture (diatonic chorale-style bass and chord movements) with harder aggressive power chording in the choruses. Again, the Townshend rhythm guitar work is exceptional.

I Can See for Miles was the Who's psychedelic pop art offering. Musically, it bears structural implications which foreshadow heavy metal. The throbbing E ostinato (in the bass) with E5, G5 and A5 power chords superimposed over it is a classic model for the heavy rock of the 70's and 80's. The chorus is built (again) on extended chords over a pedal bass note resulting in these unusual voicings:

Triads:	G	A	C	D (add 2)	
Bass Note:	E	E	E	E	E

The bridge and out chorus move the same tonal forms to A (a blues I-IV move). This chordal gesture can also be found in contemporary heavy rock. Townshend's droning chord clusters and repeating riffs further assert the hard rock analogy. Note the various timbral possibilities exploited throughout his rhythm parts—open 5th chords, combinations of closed moveable triad formations with open strings (as pedal tones creating oblique motion) and single notes tremoloed or bent as structural events.

Magic Bus (originally recorded in early '66 and released in September '68) features some brilliant acoustic rhythm guitar playing in a modified Bo Diddley vein. The kinetic strumming is unmistakably Townshend, with variations on the basic *Mona* pattern which, at different times, conveys a reggae or Jamaican feel or a John Lee Hookerish delta blues intent or an energetic rasqueado effect.

Pinball Wizard is a piece from the 1969 rock opera **Tommy** which had been Townshend's preoccupation since **Happy Jack**. An extremely well-respected work, it has been described as great music by musicians, critics and fans alike. Factions as diverse as *Life* magazine, *Opera News*, Leonard Bernstein and the *New Yorker* have commented favorably on *Pinball Wizard*. The opera, in general, was enthusiastically received, with many U.S. radio DJ's playing the work non-stop on the air. Again, a series of extended chord clusters over a static pedal tone is employed, though the effect is far more sophisticated, creating some rather exotic harmony and dissonance before the main riff (a suspension and resolution) is heard. The acoustic timbre is combined with electric guitars for a guitar army orchestral texture. Notice the funky Motown-style scratchy guitar part in the second verse and the Beatlesque (*Dr. Robert*) guitar lick which serves as a coda figure.

Townshend's fascination for mysticism and particularly his guru, Meher Baba, is reflected in the lyrics of *The Seeker* (February '70). A heavy rhythm sound (typically Who) is mated with the tongue-in-cheek devotional lyrics and an altered 12-bar blues form for the verses. A novel twist is the mandolin-inspired tremolo background in the bridge. The guitar solo exploits various double-stop configurations, changing the mood from country blues to early rock (a la Chuck Berry) to rockabilly (in the spirit of Scotty Moore and James Burton), revealing yet more depth to Townshend's musical heritage.

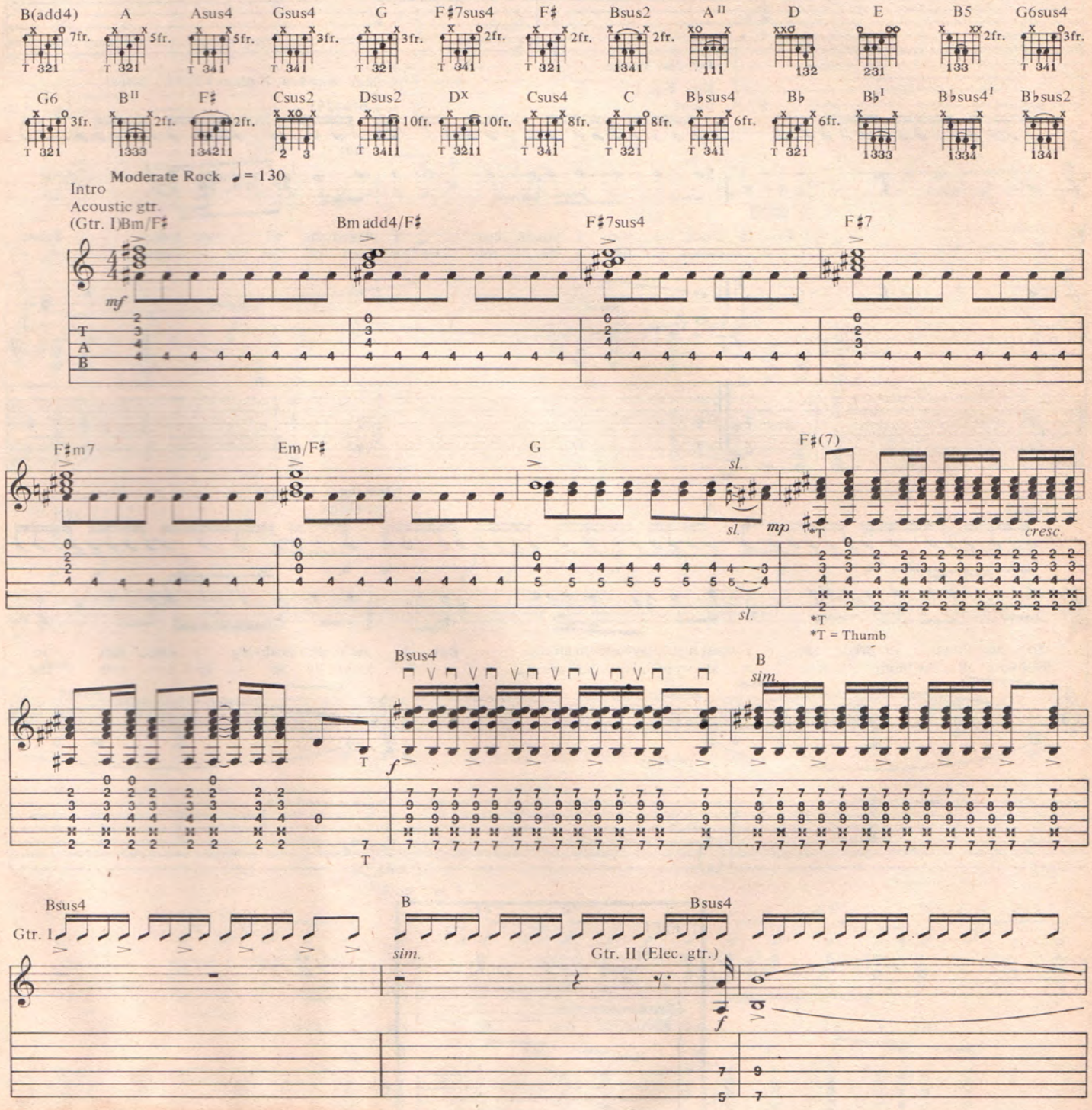
Pete Townshend, the chronic perfectionist, personally supervised the compilation of material on **Meaty Beaty Big and Bouncy**. Apparently, due to contractual problems, some music had to be re-recorded and the selection of versions necessitated more involvement than a normal Greatest Hits collection would require. **MBB&B** remains a testimony to the staying power of the Who and a concise introduction to the roots of modern rock ensemble playing and songwriting. ■

Tablature Explanation page 70

PINBALL WIZARD

As recorded by the Who
(From the album TOMMY/MCA Records)

Words and music by
Pete Townshend



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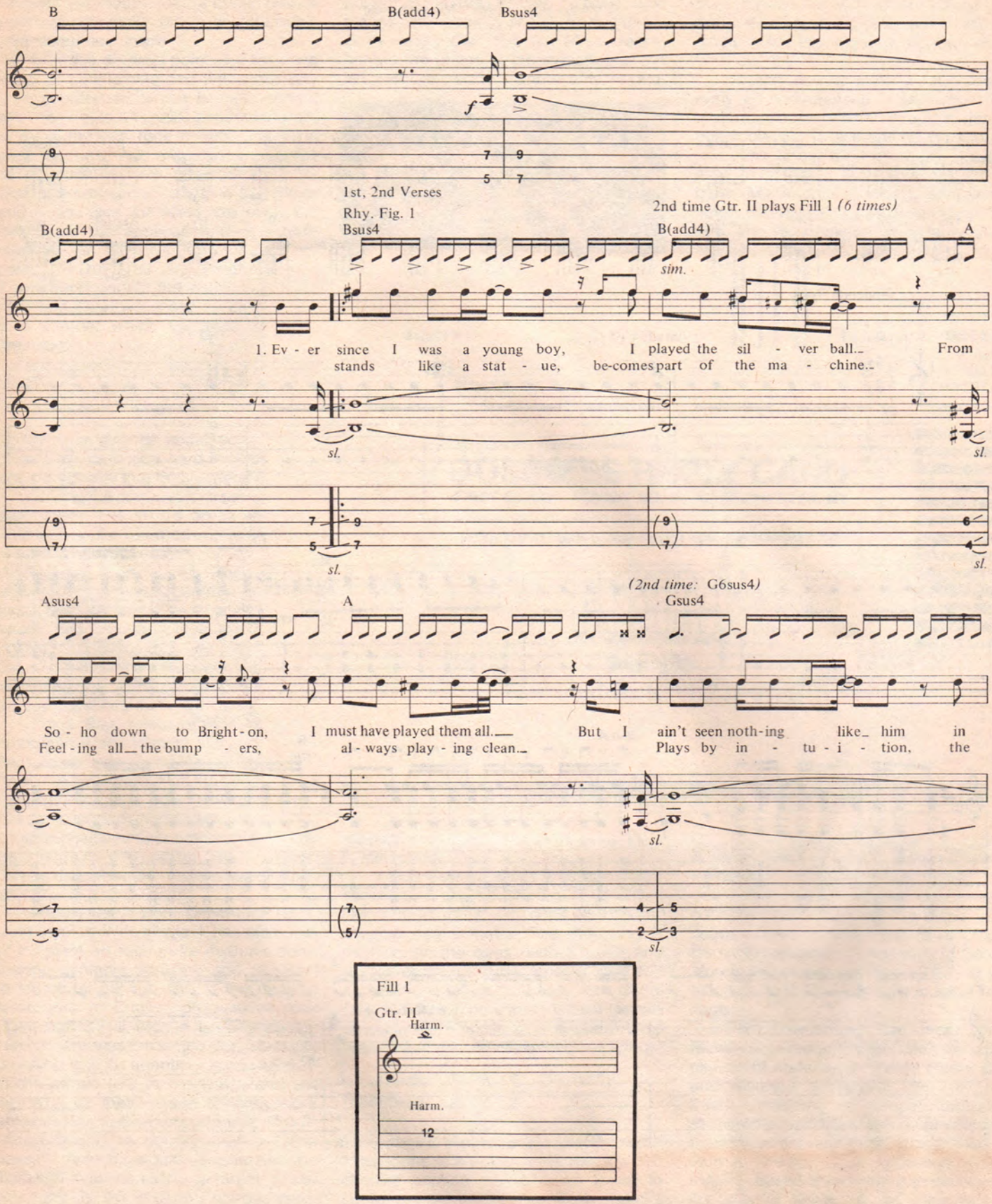
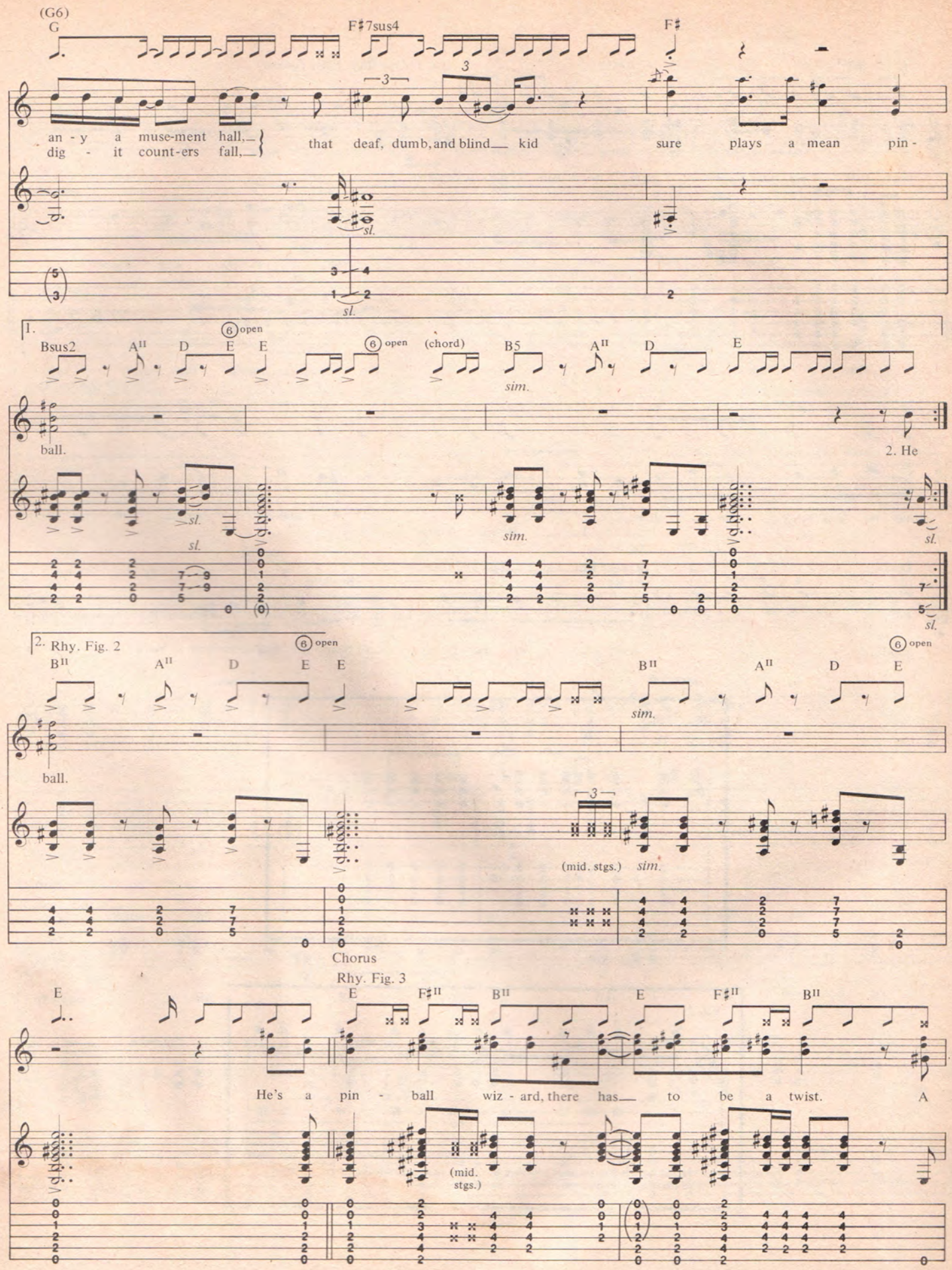

B
B(add4)
Bsus4
f
1st, 2nd Verses
Rhy. Fig. 1
2nd time Gtr. II plays Fill 1 (6 times)
B(add4)
Bsus4
B(add4)
A
sim.
1. Ev - er since I was a young boy, I played the sil - ver ball.. From
stands like a stat - ue, be-comes part of the ma - chine..
sl.
sl.
sl.
sl.
(2nd time: G6sus4)
Asus4
A
Gsus4
So - ho down to Bright - on, I must have played them all.— But I ain't seen noth-ing like him in
Feel - ing all— the bump - ers, al - ways play - ing clean.. Plays by in - tu - i - tion, the
sl.
sl.
Fill 1
Gtr. II
Harm.
Harm.
12


(G6)
G
F♯7sus4
F♯
an - y a muse-ment hall,
dig - it count-ers fall,
that deaf, dumb, and blind kid sure plays a mean pin -
sl.
1.
Bsus2
A II
D
E
E
6 open
(chord)
B5
sim.
ball.
2. He
2. Rhy. Fig. 2
B II
ball.
(mid. stgs.)
Chorus
Rhy. Fig. 3
F♯ II
B II
He's a pin - ball wiz - ard, there has to be a twist. A
(mid. stgs.)

E F♯II B II G (type 2) Gtr. I plays Rhy. Fill 1 (below)

D

pin - ball wiz - ard, s'got such a sup - ple wrist.

sl. sl. sl. sl.

D Csus2 D Csus2 D Csus2

How do you think he does it? What makes him so

I don't know!

3rd Verse

Repeat Rhy. Fig. 1 w/Fill 2 *(7 times)*

D Bsus4 B(add4) A

good? Ain't got no dis - trac - tions, can't hear no buz - zers and bells, don't

Rhy. Fill 1

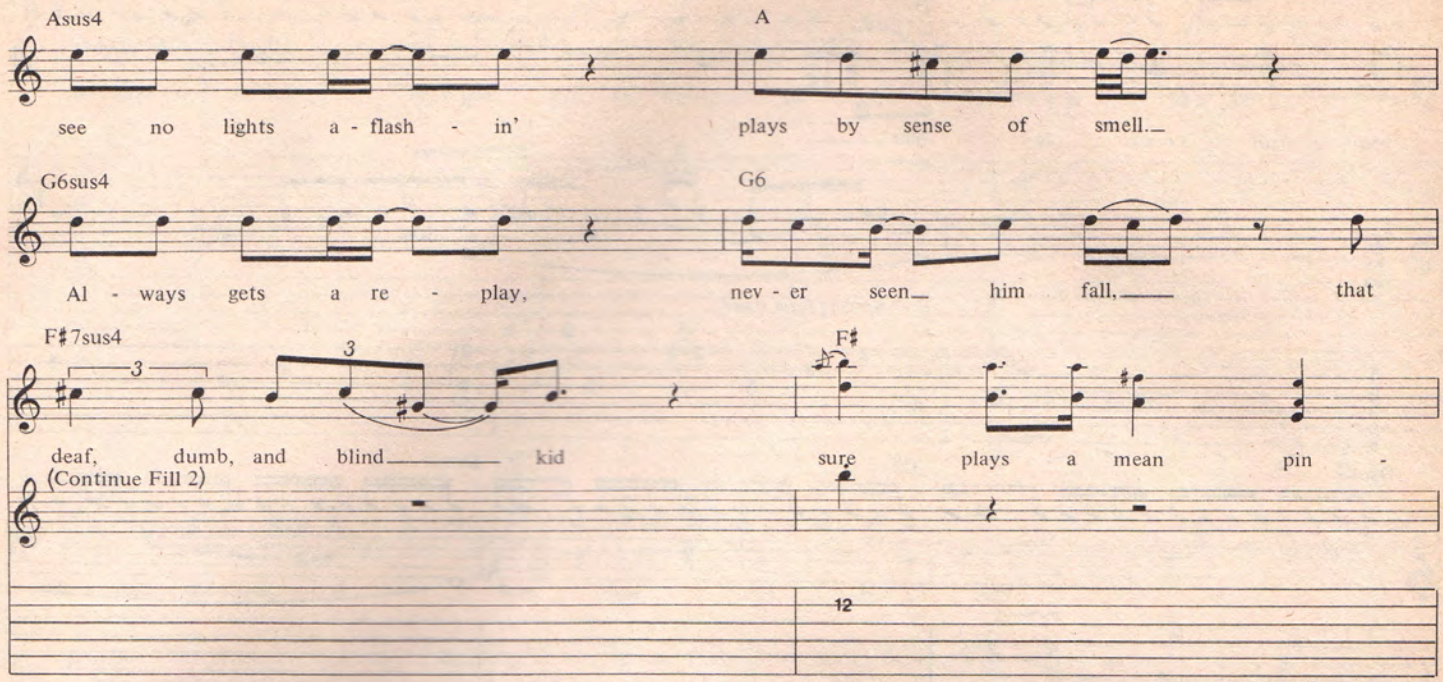
D P

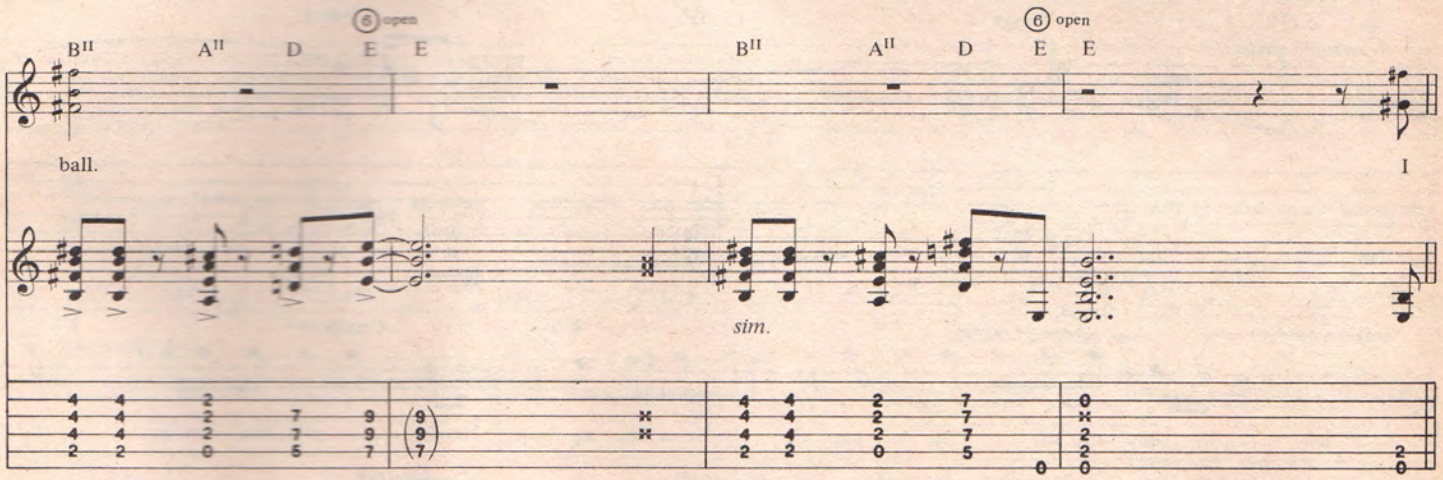
P

Fill 2

*

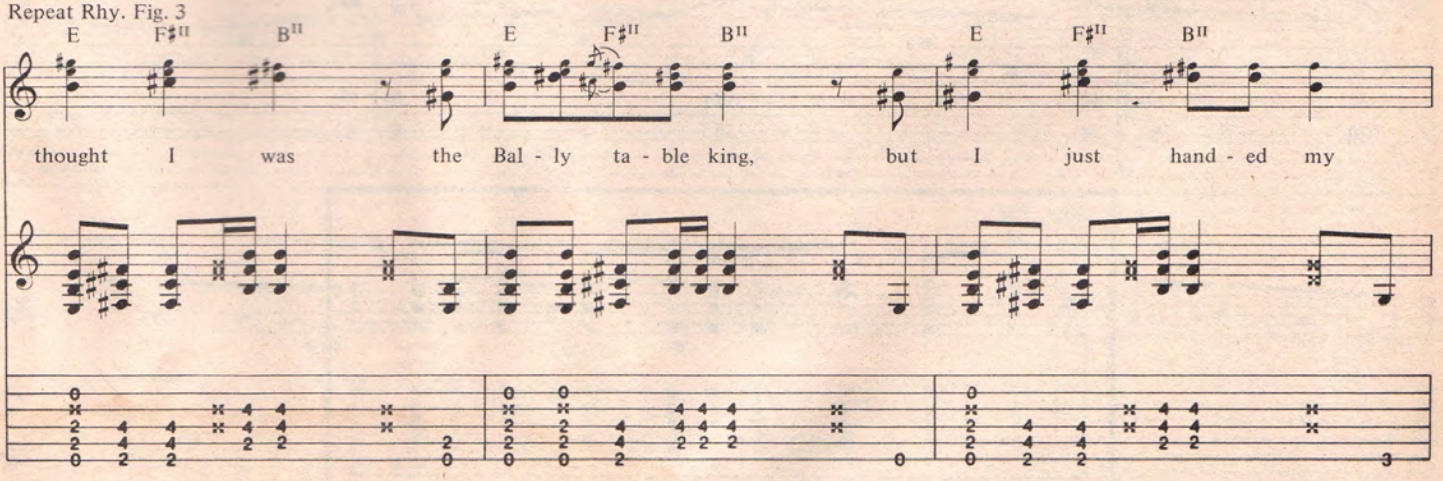
*Hold stg. on fret without applying full finger pressure onto fretboard, creating a partially muted sound.

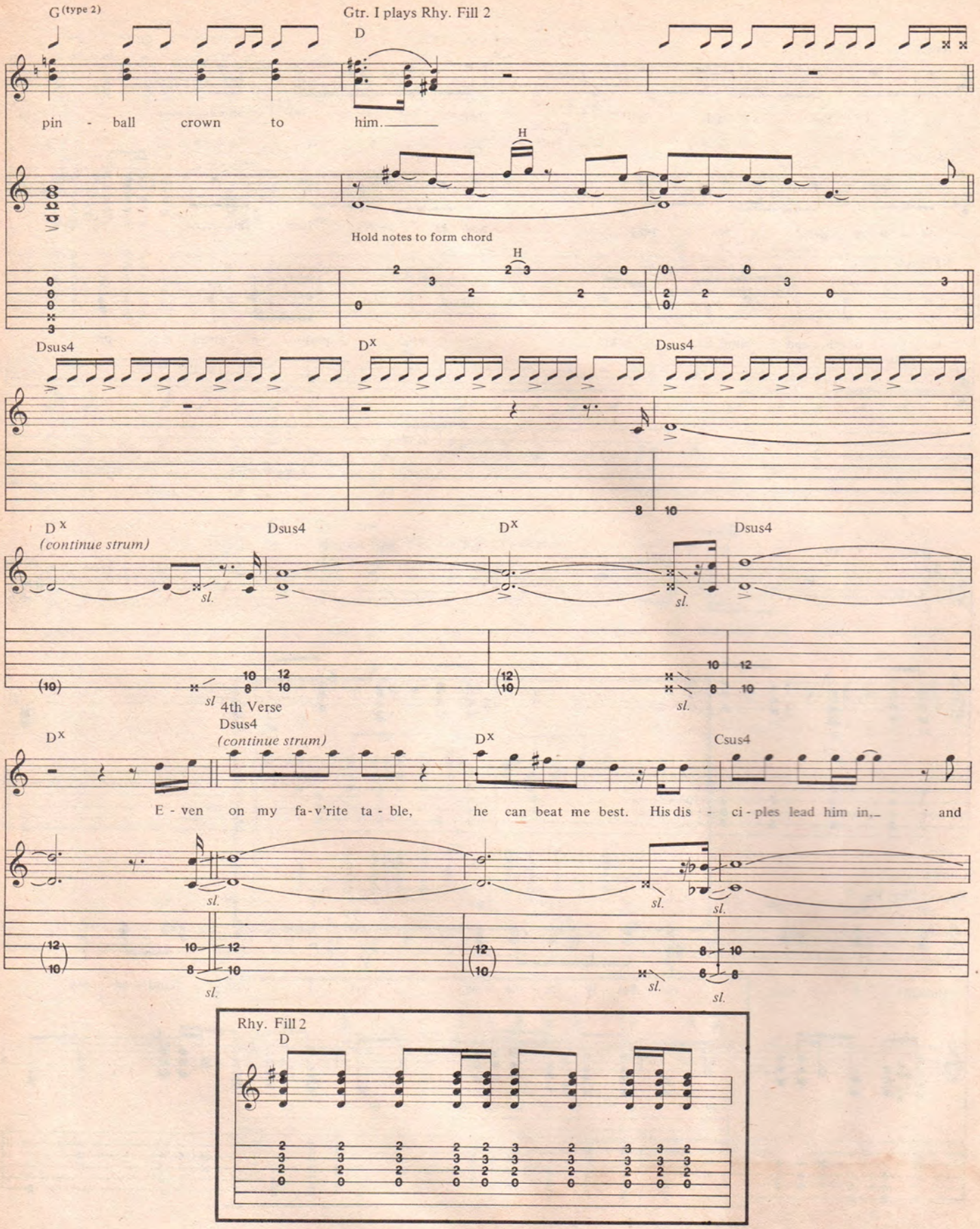


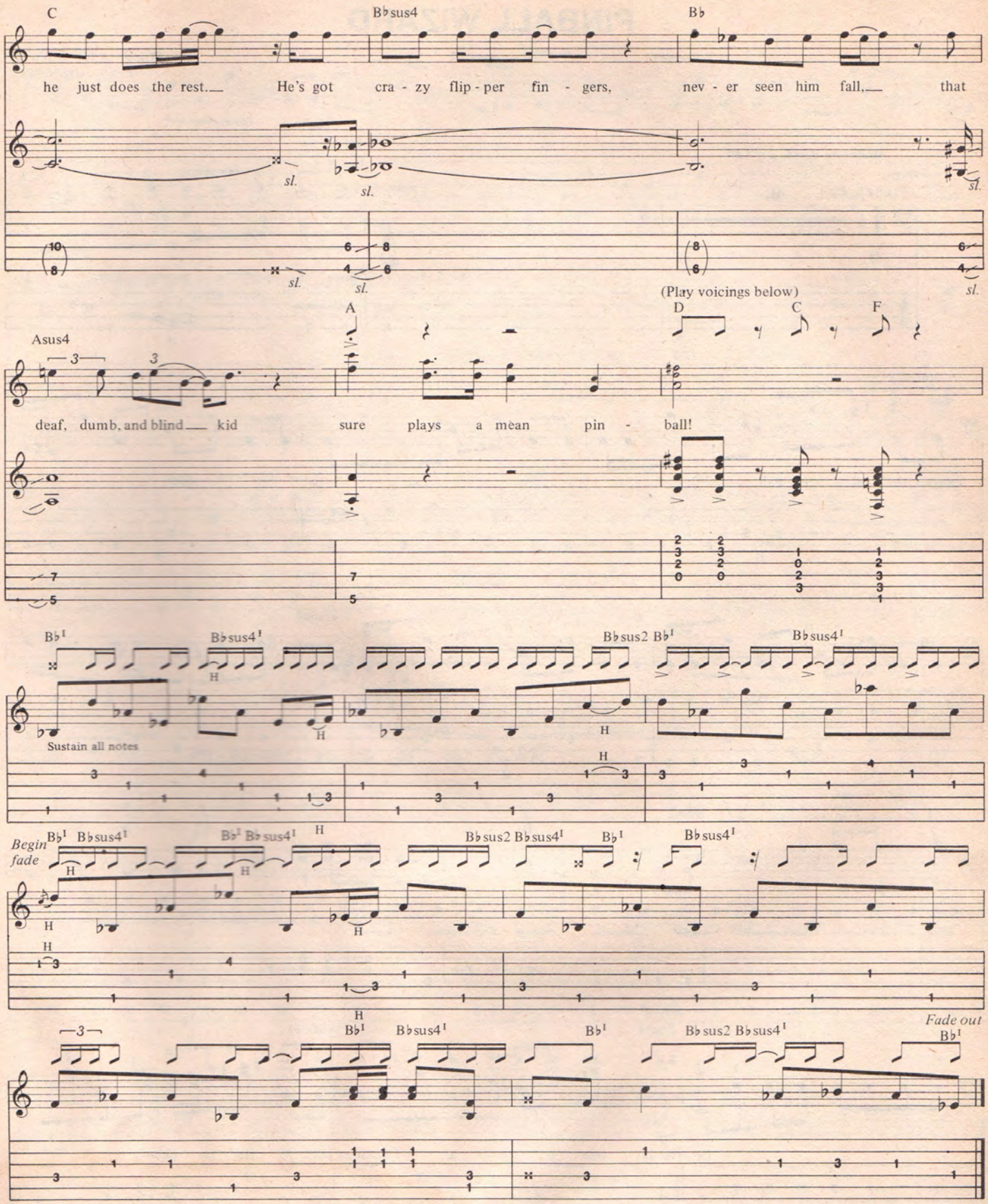


Chorus

Repeat Rhy. Fig. 3



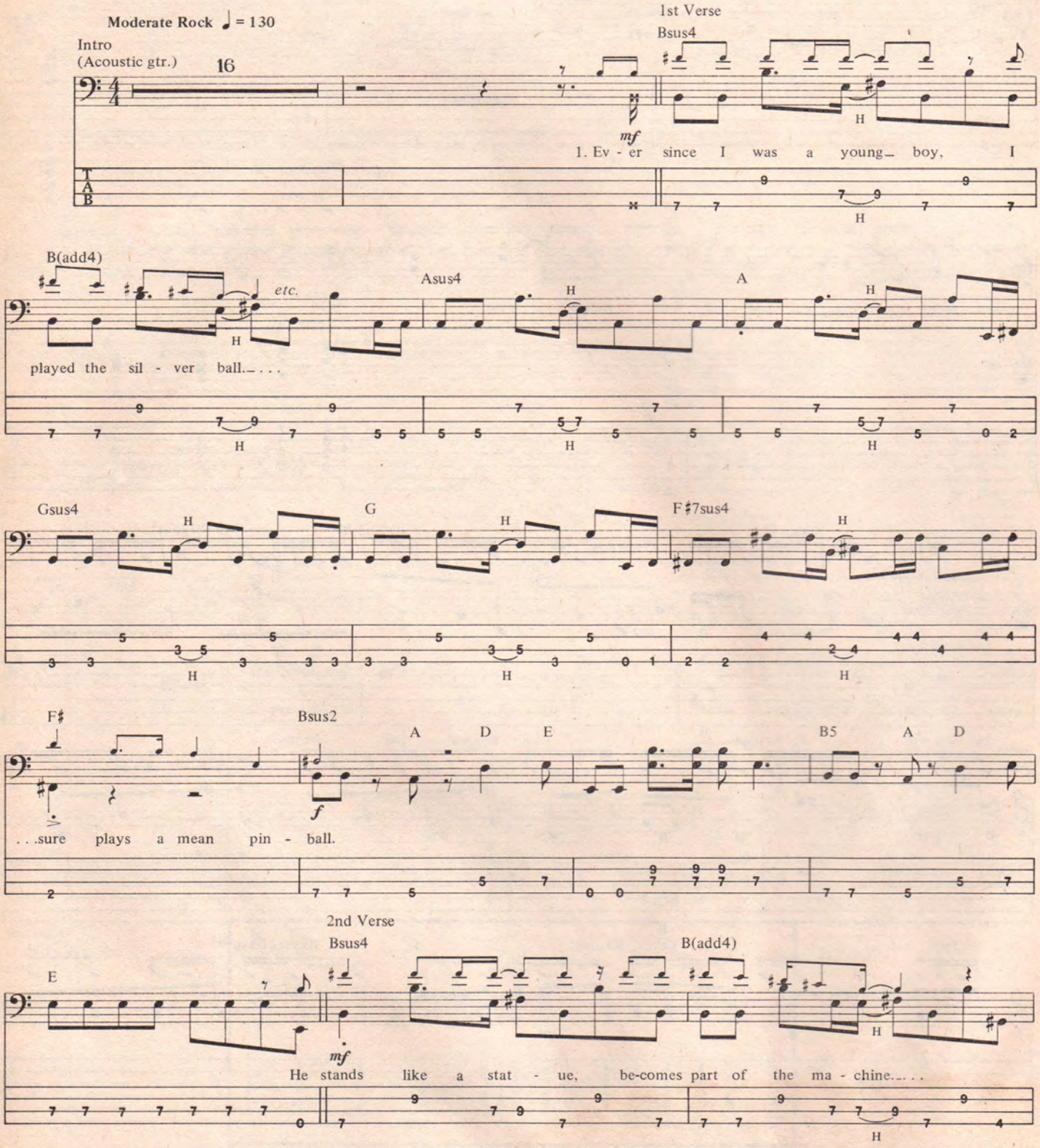

G (type 2)
Gtr. I plays Rhy. Fill 2
D
pin - ball crown to him.
H
Hold notes to form chord
Dsus4
D^X
Dsus4
D^X
(continue strum)
Dsus4
D^X
Dsus4
sl.
4th Verse
D^X
Dsus4
(continue strum)
D^X
Csus4
E - ven on my fa-v'rite ta - ble, he can beat me best. His dis - ci - ples lead him in, and
Rhy. Fill 2
D


C
B♭sus4
B♭
he just does the rest. He's got cra - zy flip - per fin - gers, nev - er seen him fall, that
sl.
(Play voicings below)
Asus4
A
D
C
F
deaf, dumb, and blind kid sure plays a mean pin - ball!
B♭1
B♭sus4 1
B♭sus2 B♭1
B♭sus4 1
H
Sustain all notes
Begin fade
B♭1 B♭sus4 1
B♭sus2 B♭sus4 1
B♭1
B♭sus4 1
Fade out
B♭1

BASS LINE FOR

PINBALL WIZARD

Words and music by
Pete Townshend



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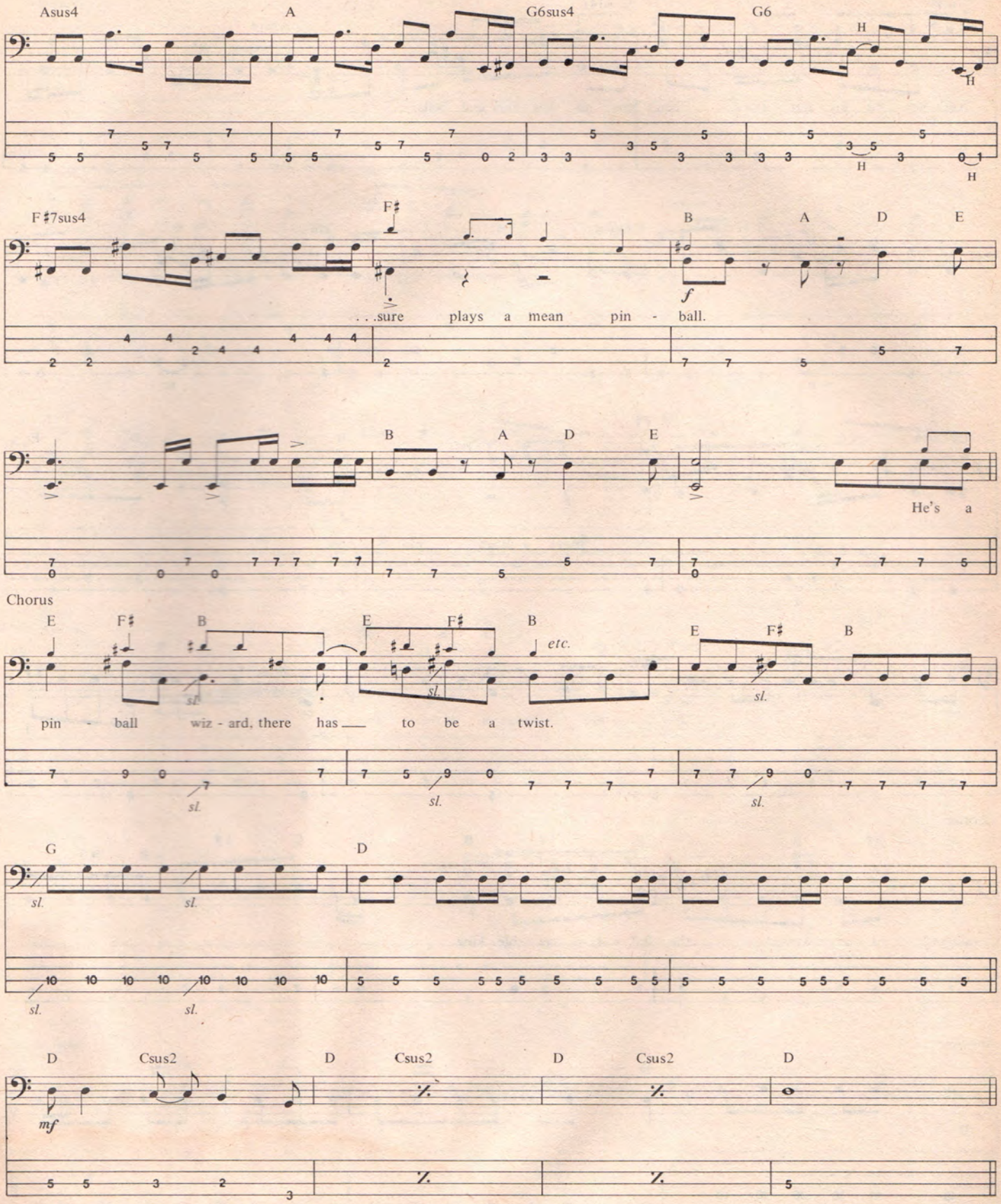

Asus4
A
G6sus4
G6
H
F♯7sus4
F♯
B
A
D
E
f
. . .sure plays a mean pin - ball.
B
A
D
E
He's a
Chorus
E
F♯
B
E
F♯
B
etc.
E
F♯
B
sl.
pin - ball wiz - ard, there has ___ to be a twist.
G
D
mf
Csus2
D
Csus2
D
Csus2
D

3rd Verse

Bsus4 B(add4) etc. Asus4

Ain't got no dis - trac - tions, can't hear no buz - zers and bells,. . .

A G6sus4 G6

F♯7sus4 F♯ B A D E

. . .sure plays a mean pin - ball.

B A D E

Chorus

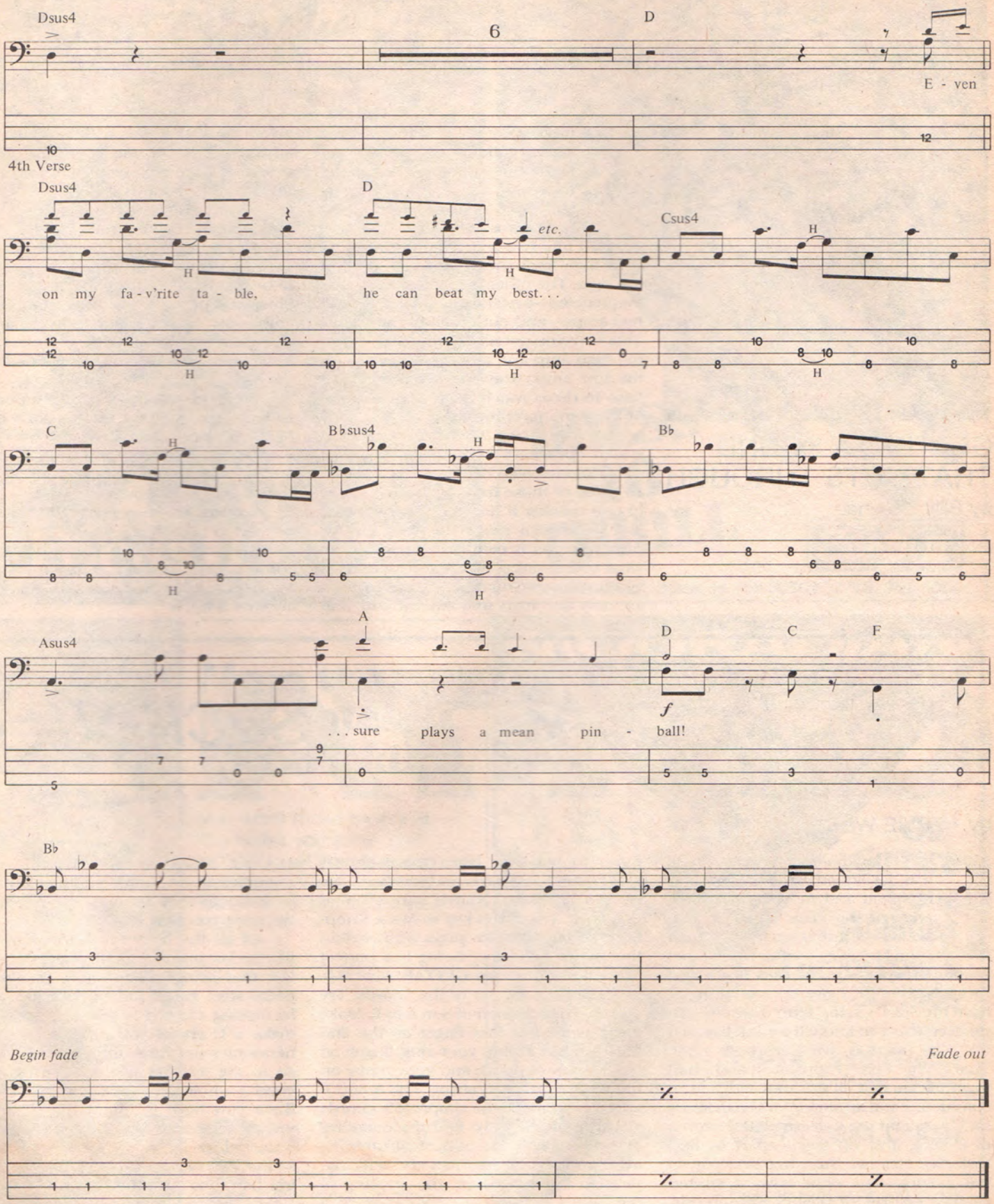
E F♯ B E F♯ B etc. E F♯ B

thought I was the Bal - ly ta - ble king,. . .

G D

sl.

sl.


Dsus4
6
D
E - ven
4th Verse
Dsus4
D
etc.
Csus4
on my fa - v'rite ta - ble,
he can beat my best. . .
C
B♭sus4
B♭
Asus4
A
D
C
F
. . . sure plays a mean pin - ball!
B♭
Begin fade
Fade out

BASS SECRETS

GETTING A SOUND THAT CUTS THROUGH

by Billy Sheehan

The best way to go about getting a good solid live sound is to get two amps and run one for the high end and one for the low end. Get a Y cord and you won't need a crossover. Now that you've plugged into two amps, let one do all of your high frequencies and cut off all of the bass. The other is for all of your low frequencies—preferably the bigger of the two amps—and cut off all of the treble. This way you get all of your highs from the high amp and all of your lows from the low amp. Now the speakers don't have to do as much work. Speakers are only meant to reproduce a certain number of frequencies. That's why in stereo system speakers you have a woofer, midrange and tweeter. When you try to make all three of those frequencies come out in one speaker it doesn't quite work. At low volumes it seems to work, but at high volumes it definitely does not. So what you're doing with the two amps is splitting it up so one speaker has to work for only the high frequencies and one for the low. What this will do is give you all the cut of the high end and when you hit a harmonic or play a loud high note, your low end is still there, because the speaker is not fighting as to which frequency it is going to reproduce.

You don't need big bucks to do this, because the high end amp does not have to be big. In fact, it can be a guitar amp. Most bass players have a big fat old bass amp. Now all you have to do is go out and get a smaller amp. It does not have to be another bass amp. All it's doing is the high frequencies. It's not moving any air and it doesn't have to have a ported cabinet. It can even be the size of a Fender Deluxe! You will be much louder with a big bass amp and a small high end amp than with two bass amps. Again, this is because you are splitting the frequencies. When you roll the bass off or the top end off it's similar to a crossover network which is basically a tone control. Only instead of dumping the highs, for example, it sends them to another amp. ■

GUITAR SECRETS

by LESLIE WEST

Everything that makes up my style was developed because of my lack of speed and my lack of knowledge of the neck. Now, no one knows the guitar neck better than John McLaughlin. But when I met him he was playing with Jack Bruce and he said to me he'd give up everything to have my soul. I said, 'John, I would give up everything to know the neck like you do.' The point is, we were both right. That's what Felix (Pappalardi) and I had together. He had all the knowledge from conducting and arranging for Dinah Shore and he taught me to learn all the chords of a song and rip them apart to find melodies. I learned this when Felix played me a song and right away I started soloing instead of playing the chords, which told him I didn't know what I was doing. He said, "Before you solo learn the changes." He was right. Before you jump to lick-land learn those chords inside out, backwards and forwards, because from those chords you will find melodies. That's the key to Mark Knopfler's guitar style. He plays from within the chord. *Sultans of Swing* is a perfect example of this (see **GUITAR** Nov. '84). Every lick comes out of the chords. Try a simple progression of B to A to E. Make the B with your first finger on the 2nd fret of the A string, your ring finger on the 4th fret of the D, and your pinky on the 4th fret of the G string. The A and E chords should be the simple folk chords down by the nut. To find the melodies in these, forget about just strumming away and arpeggiate them and add suspended notes. Change the spelling of the chord by adding or subtracting a finger at any place in the chord. Take a page from Keith Richards, whose leads are sometimes rhythms (see **GUITAR** July '86). Just keep experimenting with the notes of the chords and pick out the melodies as they appear and remember the ones you like.

Of all the licks I've learned in my life, the last one to floor me was a country lick that sounds like you're playing a pedal steel guitar. Of course you'll also be making a chord at the same time. To make a D chord you hit the 12th fret harmonics on the A and D strings then go to the 9th fret of the G string and bend a whole step until you hit F♯ and there you have it. (Bend the G string toward the B string, because if you bend it toward the D string you'll dampen the sound.) To make a G chord hit the 12th fret harmonics on the D and G strings. Now go to the B string 10th fret and slide up a whole step (two frets) to B. ■

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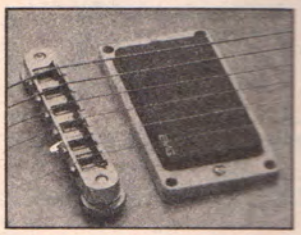

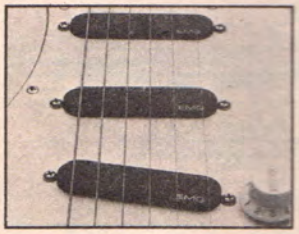

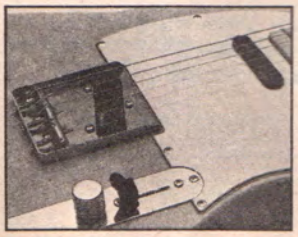

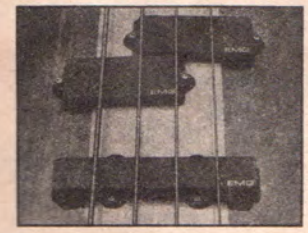

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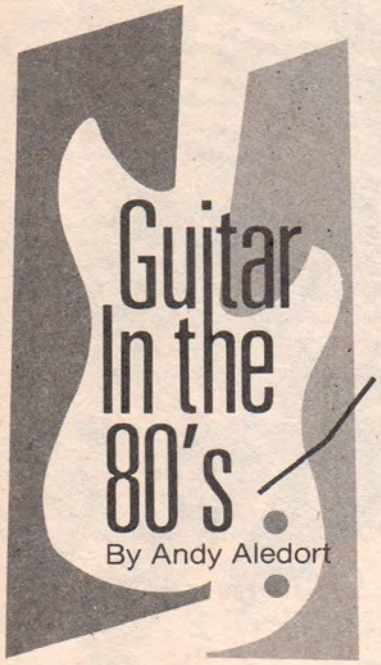


PATTERNS AND SCALE FINGERINGS

Guitarists are always looking for ways to break out of old habits and forge ahead to new sounds and ideas. A sure-fire way to inspire the brain and the hands is by working new patterns and scale fingerings into your playing. This will force you to break away from positional ruts. The smallest adjustments can shed new light and reveal unexpected possibilities.

Let's start with finger exercises to loosen up the hands. Staff 1 illustrates two common exercises, one ascending and one descending. Both should be played up the entire length of the fretboard and back down to the original starting point. Play these exercises slowly enough so that each note is articulated as smoothly as possible. Don't opt for speed at the expense of smoothness because then you'll be practicing sloppy playing. Apply even finger pressure with the fret hand and use alternate picking. Try to play up and down the entire neck without stopping, as this will build stamina.

Now let's do the same thing with three notes per string. Staff 2 illustrates the four most obvious fingerings: 1,2,3; 1,2,4; 1,3,4; and 2,3,4. Practice these fingerings in the manner of the previous examples, and continue to use alternate picking. There are many more fingering possibilities for playing three notes to a

Staff 1

a)

b)

Staff 2

a) 1,2,3

b) 1,2,4

c) 1,3,4

d) 2,3,4

Staff 3

a) Jimi Hendrix

B7

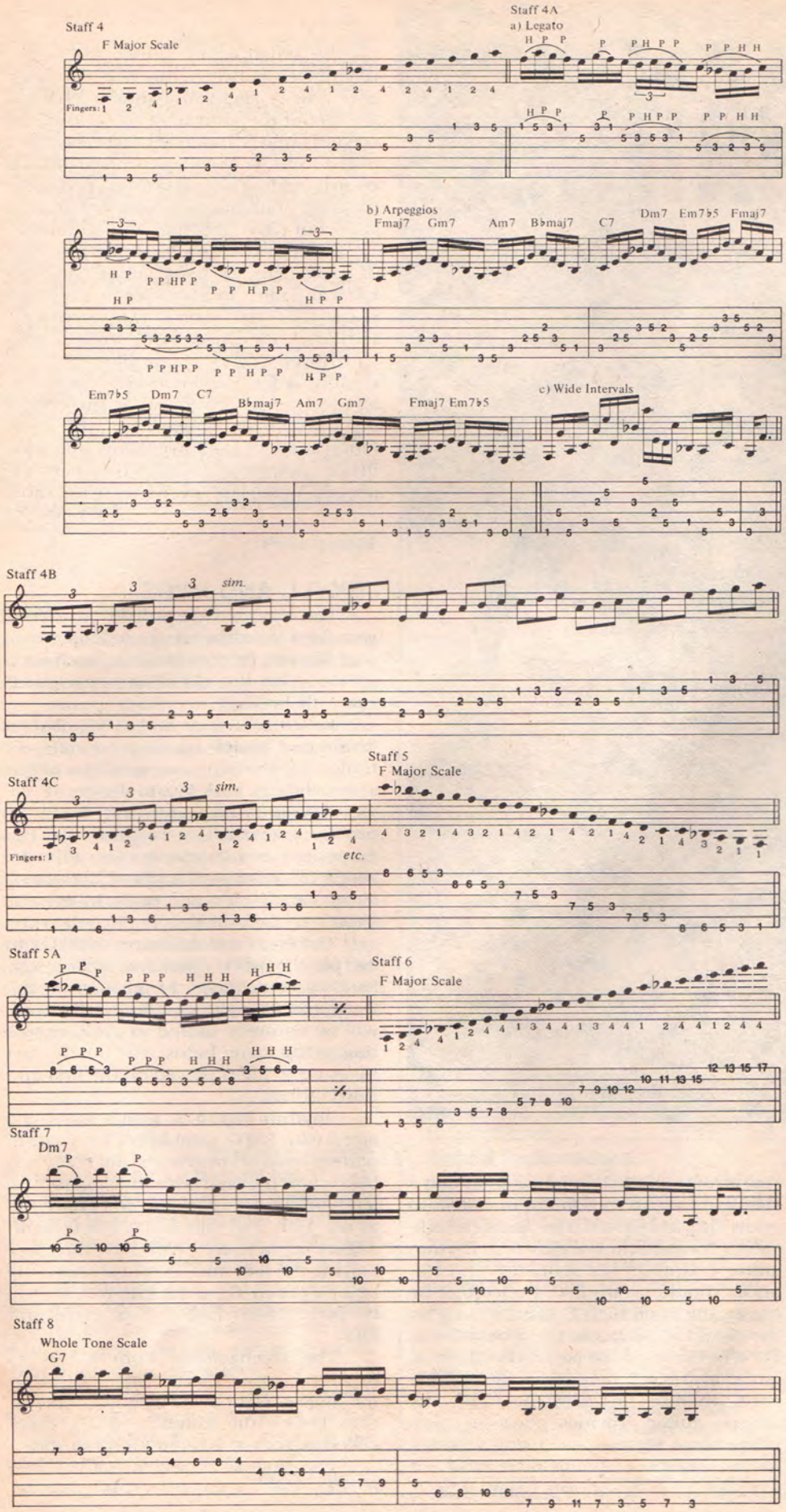
E7

b) John Scofield

A7

c) Joe Pass

F°



string in one position, such as 1,3,2; 2,3,1; 3,4,1; 4,1,3 etc. Working through each one of these fingerings will be time consuming, but your chops will benefit greatly. If your hand begins to hurt or stiffen up, just relax, shake the tension out and rest for about five minutes.

Another good exercise is to pick every string only once, sounding the other notes with hammer-ons and pull-offs. Staff 3 illustrates examples of this idea in the styles of Jimi Hendrix, John Scofield and Joe Pass. This is known as playing *legato*, which means to perform the passage in a smooth and connected manner, with no break between the tones. Try this technique on all the previous finger patterns.

On to some scales. Staff 4 illustrates a common fingering for an F major scale, which requires a little stretch. If it's too difficult to play in first position, try it in fifth or seventh position, sounding an A major or a B major scale respectively. Use alternate picking and go up and back 20 times (with one trip counted for each up and back excursion). Now try picking once per string, using hammer-ons when ascending and pull-offs when descending. Finally, play some riffs as fingered in Staves 4A(a–c).

You can also work the fingerings in a Steve Morse fashion, three notes to a string in a repeated pattern. Staff 4B illustrates this and 4C illustrates the idea using F pentatonic minor.

Staff 5 shows an F major scale fingering designed to increase the stretch between your fingers. This one may hurt, so don't force it. Just relax and play slowly and evenly. Then try using pull-offs and hammer-ons. A little drill for this is illustrated in Staff 5A.

Many players have difficulty moving up the neck into new scale positions while soloing. Staff 6 illustrates a fingering for F major which covers a three-and-a-half octave range. Experiment with legato riffs utilizing hammer-ons, pull-offs and slides in this fingering.

Guitarists such as Eddie Van Halen and John Scofield experiment with the use of fourths and doubled notes. Staff 7 illustrates a riff using this concept that will help to develop independence with your pinky.

Finally, let's round out the column with a symmetrical riff which uses the whole tone scale. See Staff 8. Try picking every note and then picking once per string. Riffs similar to this can be heard in the soloing of Allan Holdsworth and Frank Zappa.

After you've memorized all these fingerings and patterns, work them into different keys and onto different strings, and make them part of your steady practice routine. ■

PERFORMANCE NOTES

PINBALL WIZARD

This classic Pete Townshend composition from the masterpiece **Tommy**, begins with a beautiful acoustic guitar intro, sustaining chords over an eighth note pedal tone (F♯), which provides contrast and stability to the chord movement. This breaks into the famous Bsus4—B section. The only way to play this properly is to fret the low B with the thumb. It may take some getting used to if you've never done this before but it's extremely useful and very common in rock guitar, especially in the rhythm playing of Jimi Hendrix and Jimmy Page. The strumming hand should maintain a steady down-up movement in sixteenth notes, punching out the accents indicated. Townshend is a master of rhythm guitar and all of his subtleties and nuances should be studied. Notice that he allows the open high E string to ring on the B(add 4), G6sus4, G6, F♯7sus4 and F♯7 chords for added color. The acoustic guitar also has a percussive tone which adds rhythmic drive to the tune. The electric guitar provides powerful complementary statements, using octaves, harmonics, short fills and alternate chord voicings, as in the chorus where it beefs up the syncopation. Notice the subtle differences between the two choruses, and how a slight adjustment changes the feel of the groove. At the end of the second chorus and in the last seven bars of the tune, Townshend arpeggiates the chords, adding alternate tones, providing melodic statements which are improvised but have direction and authority.

John Entwistle's bass line has a lot of movement, as usual, employing octaves and fifths in a basically regimented pattern for the verses. One technique Entwistle often uses is to strike a note with three fingers of the picking hand, creating a fast flamenco-like triplet. Examples of this are found at the end of the third verse. Notice how well Keith Moon's use of the lower toms and bass drum complement Entwistle's part, especially in the last seven bars of the tune.

Andy Aledort

JEKYLL AND HYDE

You don't have to pull out your MIDI gear for this one but it would help. Howe and Hackett have utilized an orchestral palette with the aid of the new guitar synth technology.

E natural minor and D Mixolydian (the same scales starting on different tonics) are the two basic tonalities of this song. Riffs E and F are the most demanding runs in the intro and are based on these two scales respectively. The fingering (see tab) enables you to use a series of hammer-ons, three notes to a string, making it much easier to execute these very fast runs.

The first three measures of riff G can be played with alternate picking. By keeping your fingers in position on the third and fifth strings, the fourth string will be naturally muted to avoid excess noise. The same holds true for the last measure of Riff G played on the first and third strings.

Rhythm Figure 2, which is played along with Riff G, establishes the rhythm pattern used on the verses. Riff H sounds best when plucked with the fingers. The left hand fingering for the first chord (A), at the 17th fret, should be played with fingers one and two, with the first finger barring the first and second strings. The second chord (G), at the 19th fret, should be played with fingers two, three and four.

The arrangement from Riff K to Rhythm Figure 4 should be plucked with the fingers. Octaves as used eight measures before the guitar solo are quite effective, yet are seldom found in rock.

The first solo begins with a line harmonized in fourths. This powerful

sound is enhanced with the 18-wheeler horn type guitar tone. After this line the solo remains in E natural minor, played in stepwise patterns. The last two measures of the first solo are the most spontaneous sounding and in turn are the most complex rhythmically.

The second solo, by contrast, is more structured and thought out, starting with an ascending scalar line landing on a target note on the first beat of the next measure. This idea, now with a descending line, is repeated three times, each time becoming more chromatic. The pull-off is essential to "pulling off" these super-human 32nd note runs. Measure five and the last measure of this solo demonstrate how superimposed triads over the steady E minor bass pattern give movement and harmonic content to the solo. The fifth measure uses a D triad, while the last measure uses D and B minor.

Peter Seckel

IRON MAN

Iron Man opens with an ominous groan from Tony Iommi's double-tracked distorted guitars. This can be achieved by pressing down on the low E string behind the nut. If you have a tremolo bar you can accomplish this by pulling it up a whole step.

The body of the tune accompanies the vocal in E minor until the tempo and key change right before the guitar solo. The solo proceeds in cut time in the key of C♯ minor. Tony makes full use of the pentatonic blues scale with some expressive minor third bends. The solo ends with a modulation back to the original key and tempo. The end of the fourth verse marks a return to cut time with two overdubbed guitars soloing in E minor.

Ric Molina

DAY BY DAY

The best way to simulate the synth intro is by using a whammy bar. If your guitar doesn't have one your basic finger slide will suffice. You also have the chance to imitate a mandolin, an instrument which is rare in pop music. Get a nice clean sound for this and practice the part with very evenly executed alternate picking. For the short solo, just be sure to dig in and keep the sixteenth notes right in time like clockwork.

The key to playing the rhythm part is consistency, especially in the chorus where the support of your part is most important.

Kenn Chipkin

George Lynch, Dokken

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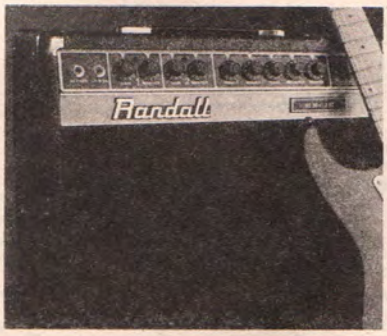

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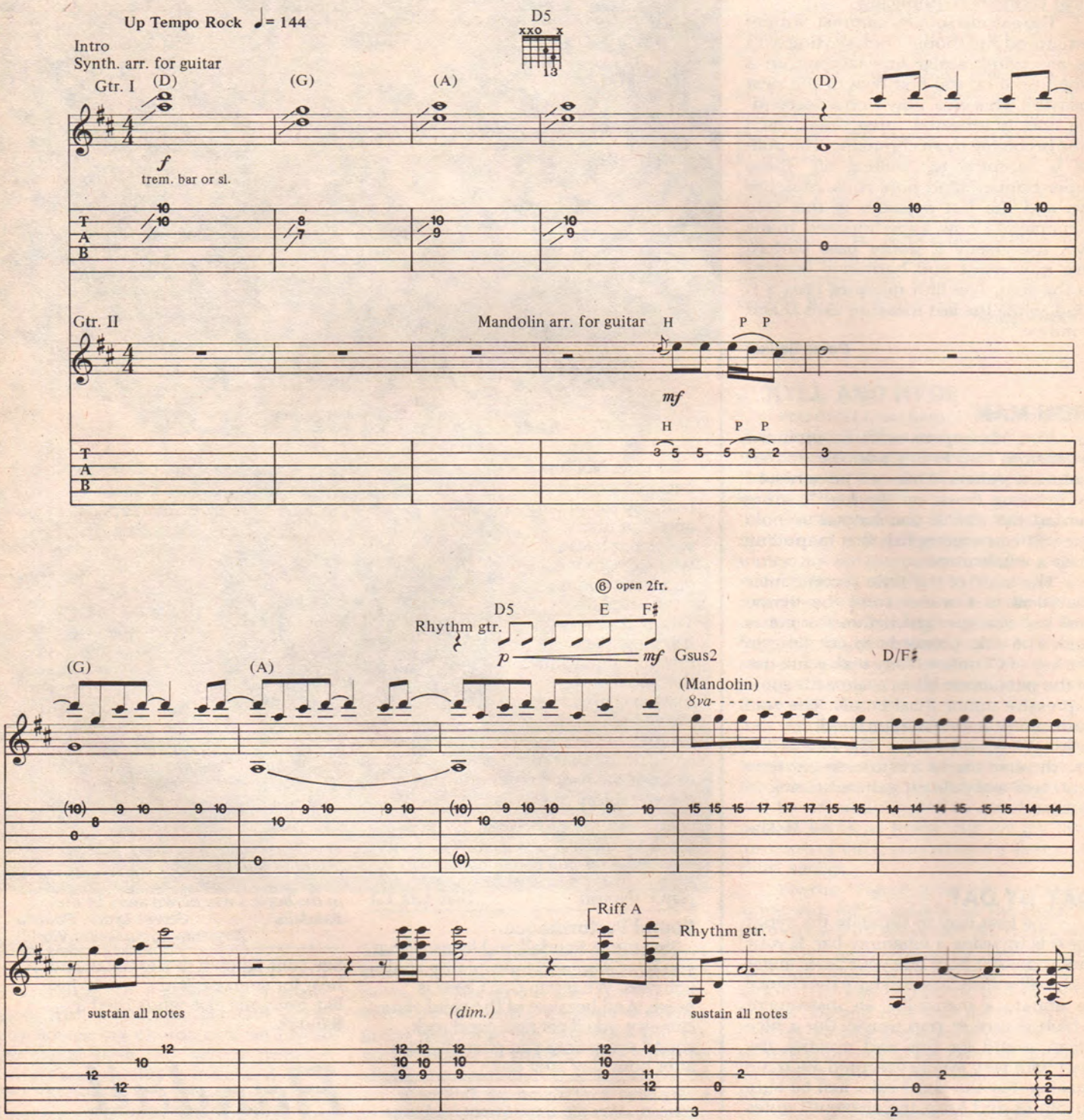
Tablature Explanation page 70

DAY BY DAY

As recorded by the Hooters
(From the album NERVOUS NIGHT/Columbia Records)

Words and Music by
Eric Bazilian, Rob Hyman
and Rick Chertoff



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Asus2

8va

end Riff A

Gsus2

D/F♯

1st, 2nd Verses

2nd time w/Fill 2

Asus2

w/Fill 1

Gsus2

1,2. Give me what you can — to - night.

8va

(2nd time only)

Fill 1

Harm.

mf

dim.

Harm.

Fill 2

Harm.

1/2

mf

trem. bar

dim.

Harm.

1/2

D/F♯ Asus2

Time is all we have to play.
I'm back to - mor - row an - y - way.

8va

14 14 14 15 15 14 12 14

Gsus2 D/F♯ Asus2

w/Fill 1A
2nd time w/Fill 3

Tell me you can't live with - out me.
Show me some ap - pre - ci - a - tion.

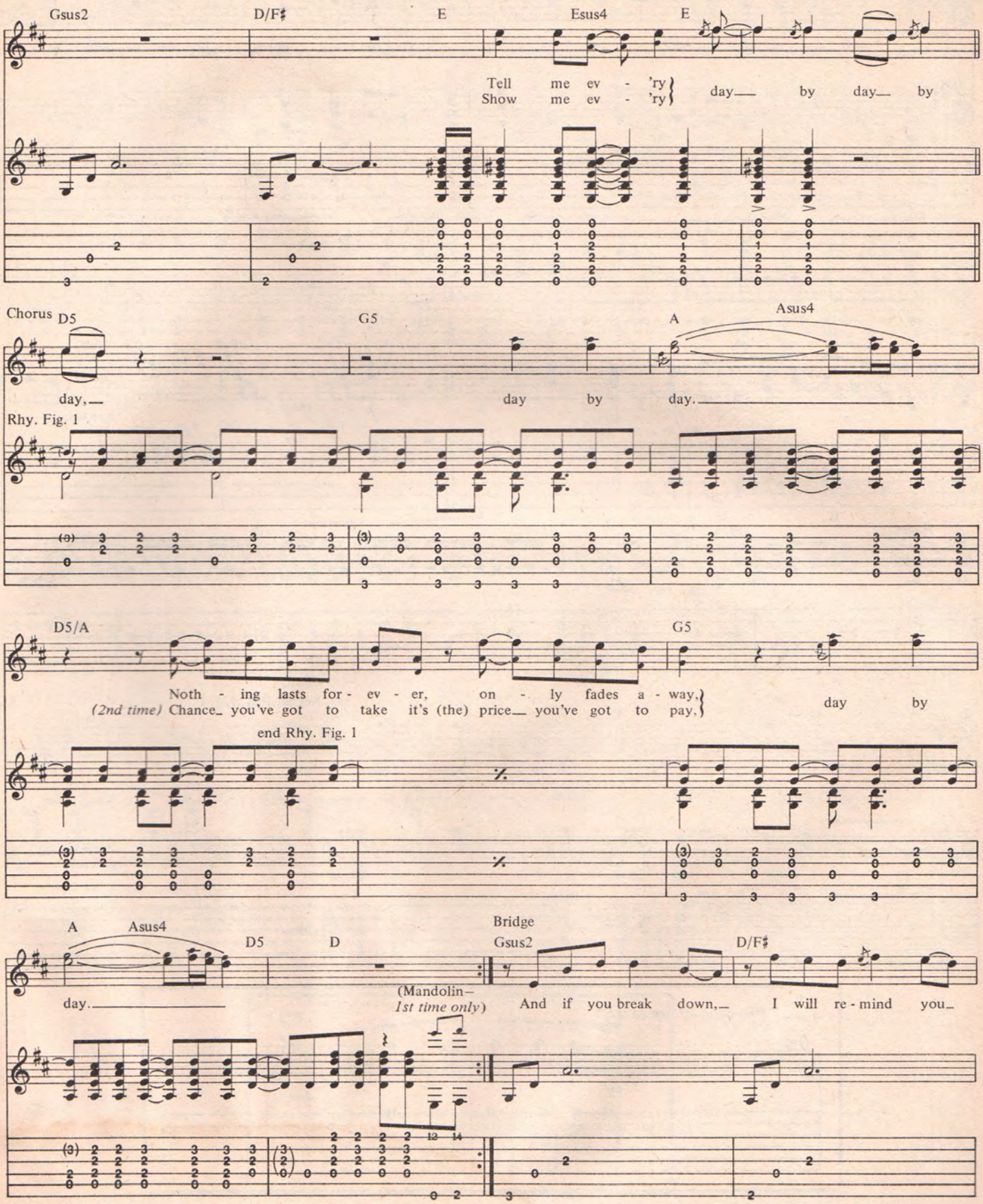
*Substitute middle voice for low voice 2nd time.

Fill 1A Harm. *dim.* Harm.

7 7 7 5 5

Fill 3 Harm. *dim.* Harm.

7 7 5 5


Gsus2
D/F♯
E
Esus4
E
Tell me ev - 'ry
Show me ev - 'ry
day— by day— by
Chorus
D5
G5
A
Asus4
day,—
day by day.
Rhy. Fig. 1
D5/A
G5
Noth - ing lasts for - ev - er, on - ly fades a - way,
(2nd time) Chance— you've got to take it's (the) price— you've got to pay,
day by
end Rhy. Fig. 1
A
Asus4
D5
D
Bridge
Gsus2
D/F♯
day.
(Mandolin—
1st time only)
And if you break down,— I will re - mind you—

w/Fill 4

(E5) D D/C♯ Bm Gsus2

ooh, of what you were yes - ter - day. You can break down, I'll be be - hind you,

Guitar solo
w/Rhy. Fig. 1 *(2 times)*

N.C.(Bm) E D5 G5

ev - er - y, ev - er - y, ev - er - y, ev - er - y day by day.

Full Full Full Full Full semi-harm.

Asus4 D5/A D5 G5

trem. bar 1/2

Chorus
Repeat Rhy. Fig. 1

A Asus4 D5/A D5

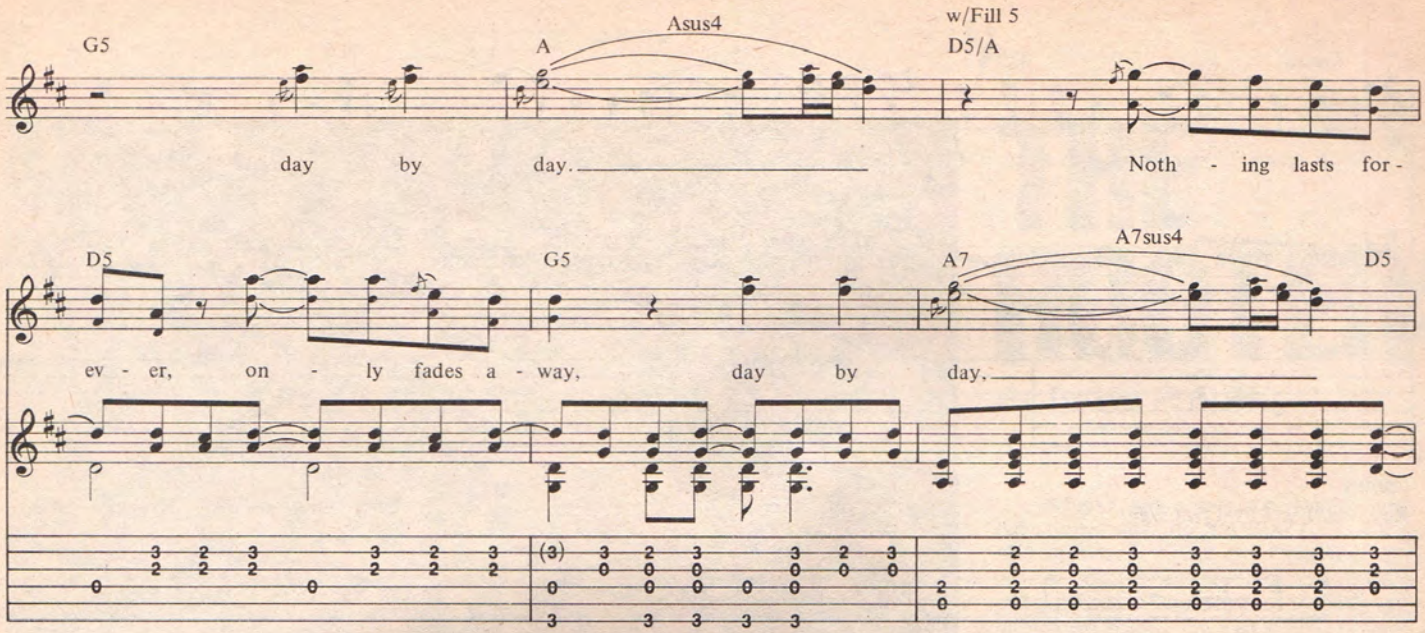
Day by day,

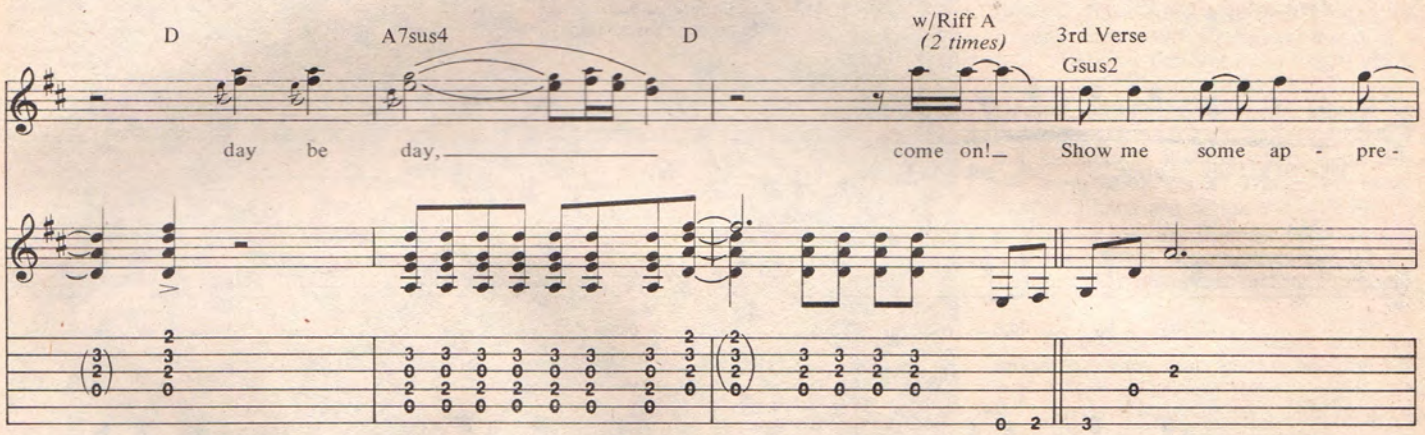
Harm. 1/2 trem. bar 1/2 *dim.*

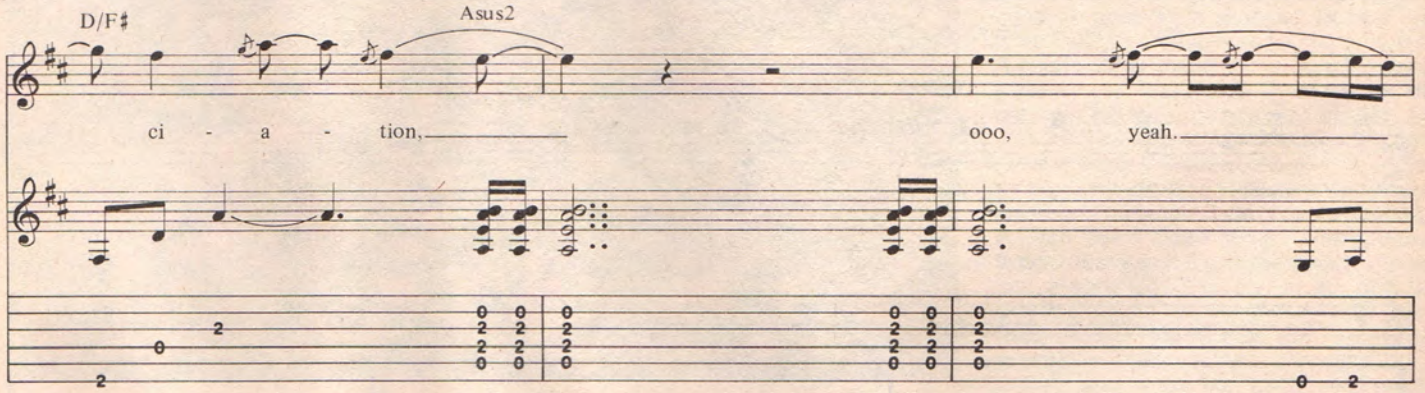
Fill 4 (Mandolin arr. for guitar)

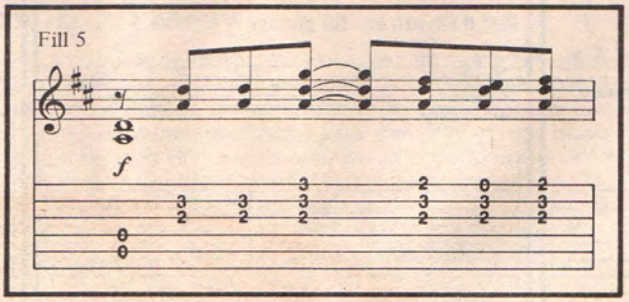
8va

mf *dim.*


G5
A
Asus4
w/Fill 5
D5/A
day by day.
Noth - ing lasts for -
D5
G5
A7
A7sus4
D5
ev - er, on - ly fades a - way, day by day.


D
A7sus4
D
w/Riff A
(2 times)
3rd Verse
Gsus2
day be day,
come on!
Show me some ap - pre -


D/F♯
Asus2
ci - a - tion,
ooo, yeah.


Fill 5
f

Gsus2 D/F♯ Asus2 w/Fill 6 N.C.

I can't stand_ an - tic - i - pa - tion, ooh! Day by

1/2 1/2 1/2

1/2 1/2 1/2

Chorus

Rhy. Fig. 1 w/Riff B *(till fade)*

D5 G5 *A7 A7sus4 w/Fill 7 D5/A

day,_ day by day. Chance_ you got - ta

*Sub. these chords for A-Asus4 in Rhy. Fig. 1

D5 G5 A7 A7sus4

take, it's the price_ you got - ta pay, day by day.

D5/A D5 G5 A7 A7sus4

Day by day,_ day by day,

D5/A D5 G5 A7 A7sus4

day by day,_ day by day,

D5/A D5 G5 A Asus4

whoa! Day by day._

w/Fill 7

D5/A D5 G5 A Asus4 D5/A D5 G5 *Fade out*

Fill 6 (Mandolin)

1/2 1/2 1/2

12 14 14 12 12 14 13 14

Riff B (Synth arr. for guitar)

mf

10 7 8 10 9 7 7

Fill 7

H H

f

3 3 2 3 3 (3) 3 3 (3)
2 2 2 2 0 2 0 2
0 0 0
0 0 0

H H

Ebet Roberts

THE HOOTERS

By Bruce Pollock

ERIC BAZILIAN & ROB HYMAN

Representing a high water mark in the current resurgence of American rock songwriting, Rob Hyman and Eric Bazilian are children of the Beatles, the Stones and Bob Dylan, stylists who place the proper reverence on the song above the image, the act, the package; the song as history, literature, revelation. Like they say in the music business, it all starts with a song, and Hyman, for one, would have to agree, as it wouldn't be a stretch of the truth to say the career of the Hooters started with his song with and for Cyndi Lauper, *Time After Time*. Not only did that number launch La Lauper, it helped cement a record deal for Philly's favorite local band, the Hooters, and showcase the further songwriting talents of Hyman and Bazilian, in **Nervous Night**, and its collection of future classics: *Day by Day*, *Where Do the Children Go*, *South Ferry Road*, *All You Zombies* and *Hanging on a Heartbeat*. "The thing about songwriting," Bazilian said, "is that you don't really know how you do it, you just kind of do it and watch it and try to understand it after the fact." Despite this proviso, Eric and Rob proved most informative as we spoke On Songwriting.

ERIC BAZILIAN

When I was young the Beatles were the big songwriters. By the time I got into guitar and keyboards I was into Pete Townshend's songs. **Tommy** was coming out and I was just knocked out by the depth of feeling that went into those songs. He had a kind of innocent, heart-on-the-sleeve approach to songwriting. I really admire him for having the guts to do that. That was the first thing that really made me want to be a songwriter. Sometimes I'll get inspired and I'll sit down and a song comes out. Other times, I'll sit and pound away and it doesn't come. It's frustrating. But eventually the song does come. That's the thing I've learned; there are songs to be written. I had this theory that the Beatles wrote 90% of the pop songs ever to be written. But there's still 10% left. We're working on that last 10% now.

MELODIES

One-finger piano melodies are the most singable, more than guitar melodies. If you can play a one-finger melody on the piano, you can most likely sing it. I write on anything. I actually enjoy writing on nothing. I find the most creative things I do I do totally in my head. I'll hear chord changes; I'll hear melodies. Lately we do a lot of writing on the bus. Around two or three in the morning we get what we call 'The Musics,' and we just hang out in the back lounge and work on stuff. Andy and John have been working on some of the newer things. We wrote one thing last month on two concertinas, an accordian, an acoustic guitar and a triangle. Lately we've been working out these fiddle tunes. Linear melodic things. *Yesterday*, if you examine it, is a motif and a variation; it's very linear, just using longer phrases. I've been listening to a lot of Cajun music, Appalachian stuff. What I tend to do is listen for melodies that work around instrumental melodies. Each instrument is something different. I don't believe you write a melody on guitar and then sing it. The voice has its own kind of dynamic.

WORDS

Part of our recording and writing process is relentless self-criticism. Everything is constantly under scrutiny. If a line isn't making it, it gets fixed eventually. I really admire a guy like Bernie Taupin. Elvis Costello is the same way. They're compulsive lyricists. We have to work a little bit harder on words. I'm playing guitar a lot, learning a lot of new instruments, and I tend to get absorbed in that end of it. I have to make a concerted effort to keep my lyrical chops together.

Ross Marino

Mike D'Adamo/Pix Int'l

I keep notebooks. My last notebook was one of those black and white composition books. I used to keep spiral-bound books, but I found I was throwing away things, ripping things out when I didn't like them and regretting it later. But I filled this last notebook, and the interesting thing was, when I finished the album I realized that everything I'd written that we kept, everything I really liked enough to actually sing, wasn't in the notebook. That doesn't mean I'll stop using notebooks. Notebooks help you keep the word gears lubricated. It's a good tool, even if none of it winds up on the finished product.

LP

Except for a few songs, almost everything on the album was completed in the last two weeks of recording. We had song frameworks written. We had recorded all these tracks. We thought we had the basic verse melodies. We had a couple of choruses. And we kept saying, we'll finish the lyrics, we'll finish, we'll finish. And we kept doing overdubs and overdubs. Finally there were no more overdubs to do. We had done all the solos, all the parts, and we had to mix the songs—and we didn't have any vocals. So we came in with our separate notebooks, Rob and I, and Rick Chertoff, our producer, and we wound up writing songs from scratch, with entirely new verse melodies. *Where Do the Children Go* was written in one afternoon. Rick is really good for throwing in the unexpected. He'd come up with words and ideas that were totally left field, but they'd get us started in new directions. The opening line of *South Ferry Road*—"The night they stole the moon"—was a Rick line. In fact, that triggered the melody. When he said that line, I sat down at the piano and started to play the tune. We'd been trying to write that song for months, and there was nothing we could sing. Finally we said, let's scrap the whole thing and try something new. Rick said, 'The night we stole the moon' and boom, a whole new melody, and we wrote the rest of the lyrics in a half-hour.

The really magic moments happen when we get a melody and a lyric simultaneously. We come up with melody after melody—yeah, we'll write the lyrics later. And basically, what we're finding is that if you don't hear the words right away, you're never going to hear them.

ROB HYMAN

The whole thing can be summed up really simply. When you record a song it's going to last forever. That's the thing. You have to keep putting it under a microscope, and there's lots of times you just want to quit and say, 'ok, that's as good as I can do.' But you have to keep pushing yourself. You've got to unlock those doors. You get blocked and you feel like you're banging your head against the wall, and you come back the next day and you find it. That's really an exciting feeling, and that's what our band was based on. I never wanted to put myself in a Top 40 band and then try to write on the side, because it would take too much energy away. I always put my energy into writing original music. We were never interested in being studio musicians or a lounge band. We really wanted to make it on our material. Songwriting is really where it starts for us, and probably the most rewarding part of the whole chain. Once you finish a tune and you're excited about it, you want people to hear it. You want to record it. That's what keeps you going.

TIME AFTER TIME

It was an amazing experience. It was the first song I wrote outside of the Hooters, and the first time I worked with a female, and it ended up a number one song. That song was written on a piano in the studio. That's the way I like to work. If you can make the song work just sitting and playing the piano, everything else is gravy. A lot of people put the cart before the horse. You get your Fairlights and your Linn drums and then you're just riffing.

Cyndi came in with the title. I started messing around on the piano with the chords to the chorus, just singing 'Time after time,' and we started to construct it from there. I supplied most of the music and the two of us collaborated on the lyrics. We were both going through some friction in our personal relationships, and we would sit and talk, like, what are we trying to communicate? By the time we were done it was a magical thing. We used to hang around the studio after the sessions were done. We would have 12-14 hour days and we would still work on this song at night, just trying to get it finished. Actually, it was the last song that made the album, just under the wire. In fact, we finished writing the lyrics on the telephone. I was back in Philadelphia. Eric and I had finished most of the instrumentals and she was cutting vocals.

I think the arrangement is as beautiful as the song. We left it real open. There's no bass until the chorus. The whole thing was a real challenge. I love Miles Davis' version; it's amazing that Miles would record a song I wrote.

ROLE MODELS

I've been really getting into Dylan lately. I've always liked him to a degree, but lately I'm finding new appreciation on the lyric front. That seems to be the toughest thing for us. How do you say a lot in a little? Also, so many songs have been written about so many themes and you have to say something that's been said a million times in a new way. Or you have to find something new to say. And in a rock 'n' roll format you're kind of limited. I really like *Blood from a Stone*, 'cause for me it's a political song but it doesn't sound political. If you get out there and start writing protest songs, or something very obvious, people aren't going to buy it. So someone like Dylan is great because the images and the words are amazing. I love the Stones. I think they're really underrated as songwriters. I think people have an image of the Stones as just this flat-out boogie bar band, but there are some songs that are incredible. If you really examine especially the older or middle period stuff, there's classic songs there that equal any by the Beatles, as far as I'm concerned.

WORKING

We have a rehearsal facility in Philadelphia, but there are so many distractions at home. So we went up to the Poconos. We pulled up in Eric's Rabbit, which was loaded to the gills with all our recording equipment and instruments, and rented a little cottage and worked there for four or five days. The place turned out to be kind of an old-age resort and we were probably the only people there who weren't senior citizens. When we work there's no such thing as regular hours. The more you can work when you have the moment, the better. Once we get the studio cranking and the writing thing going, we're off. We work until we drop or we can't see straight.

We're putting together a little studio when we get off the road, an 8-track, maybe more. Most of our work's been on a 4-track porta-studio. Once we start working on a song we'll put together a pretty basic arrangement, throw down a Linn drum and play all the other instruments, and present that to the band as a place to start. Once a song comes together, the arrangement seems to come along with it. Some songs get written in one night, and there are others where you get an idea and you start writing and then you drift into something else. We're trying to push ourselves as players, and that opens up the songwriting, too. When you get on a new instrument you get new ideas.

Eric and I have written stuff individually, but they don't tend to be Hooters songs. We tried them out and we still do some of them, but in the long run we find the stuff we write together tends to define what the sound of the band is. In collaboration we're bouncing off each other. We've become kind of a third person. Basically it's two opinions, two tastes that come together and you have to satisfy each one, and when that happens we both know it's right. ■

STRYPER MICHAEL SWEET & OZ FOX

ON A METAL MISSION

by Marie A. Cruz

Shattering the stereotypes of heavy metal by combining bone-crunching riffs with spiritually enlightened, Christian-influenced lyrics, Stryper is determined to shed new light on the face of rock 'n' roll. As evidenced by the overwhelming success of their debut Enigma Records Lp, **Soldiers Under Command**, this born-again Christian outfit, consisting of vocalist/guitarist Michael Sweet, drummer Robert Sweet, keyboardist/bassist Tim Gaines and lead guitarist Oz Fox, has proven that you can mix religion and rock and still come out sounding heavenly. But as these missionaries of metal recently told **GUITAR**, they weren't always committed to proclaiming God's message.

"Before becoming Stryper we were known in the L.A. club circuit as Roxx Regime," 24-year-old Michael recalls. "We played for a few years and we were your typical partiers playing in a rock 'n' roll band."

Unwilling to succumb to the doom of the dead end sign that hung over their heads, the Sweet brothers, on the advice of a close friend, decided to convert themselves and their lyrics and devote their music-making to spreading God's word.

"Although God had been dealing with us throughout our lives, it wasn't until 1983 that we discussed giving everything to God," says Michael. "Prior to that we were just kind of stepping into the water, but then we decided to take the plunge. We accepted Jesus Christ as our savior and gave up the booze, the drugs and the other junk that exists in the rock scene. We realized those things were downers, and now we're happier than we've ever been."

Although most of their fans accepted the transformation, Stryper had to learn to deal with its share of resistance from non-believers.

"On our first year out as Stryper, we played all the local clubs, as well as the Civic Center," Michael explains. "On our first couple of shows, fans were like, 'What's this?' and often we had to deal with a lot of garbage and people trying to give us a hard time. They couldn't accept hearing about Jesus in a rock 'n' roll song, so it turned them away. Sometimes, we'd be boiling up inside, too, but we felt that showing anger and blowing up was wrong, so instead we handled those difficult times by showing our audiences love and letting God shine through. By the end of the set, the fans would get into it. We had to help our fans see that the change was for the better."

Providing the piercing power chords to Stryper's unique sound, lead guitarist Oz Fox overcame a lot of conflict in his early efforts to master his instrument.

"I was about six or seven when I first picked up the guitar. My grandfather taught me a few chords. From then on I just went on my own and taught myself whatever I could. I didn't really get serious with it until I was 13 or 14. Then I started listening to Tony Iommi and Black Sabbath and also got heavily into Van Halen, Schenker and Randy Rhoads. I used to sit there and listen to their records at half speed and fool around with the guitar and try to learn licks, note for note. The church that I was going to at the time didn't dig the music I was listening to," he remembers. "They were telling me that I couldn't play my music and all this stuff and here I was playing UFO, Van Halen and whatever. At that time the Christian music scene didn't grab me; there was something about it that wasn't energetic enough. I couldn't hang with that so I kind of fell away from it all."

With guitar in hand, Oz played in a few local bands before joining the Sweet brothers.

"Robert and Michael were playing in Roxx Regime. They weren't born-again Christians at the time and were influenced by the music of Ozzy Osbourne and Ratt. I really enjoyed what they were doing, so I told them to call me up if they ever needed a guitar player. Shortly afterwards, Michael called me and asked me to join the group. We then decided to

become born-again Christians. Having the knowledge of Christ in me made me more open to the change and I felt that by trying to take the rebellious attitude out of rock 'n' roll I was doing something right."

Stryper's conversion to Christianity also proved to be a positive step on a more materialistic level.

"When we were Roxx Regime we wore thrown-together clothes. We'd go down to J.C. Penney and buy some t-shirts and dye them," says Michael. "Now we're able to have our clothing custom-made. Equipment-wise, God blessed us with new gear, more stacks and a big throne for Robert to sit on. We also went from Marshall to Boogie amps. So our show improved, our look improved and our music improved too."

"Musically, I didn't have to make any sacrifices at all," Oz states. "I could play whatever mode or scale I wanted and still listen to my favorites, like Warren DiMartini, George Lynch, Allan Holdsworth, Jeff Beck and Eddie, of course. God made music and as long as we give him glory, then I could play anything."

But Oz did learn what his limitations were.

"I found out that I'm not that great a player," Oz confesses. "I don't consider myself a soloist. In fact, when it comes to great guitar solos, I draw a blank. I tend to get real tense and nervous and have to have some kind of rhythm behind me. I guess I don't have enough confidence. But at least I don't get headtrips anymore. I've realized that there are so many other good guitar players out there. I don't consider myself as good as Eddie, Randy or Yngwie. I'd like to be like them, because I want to show people that I play for Christ and do my best."

To get the most out of his playing abilities, Oz made a few changes in his equipment line-up.

"I had this custom-made guitar that had a Charvel neck with one pickup and a Strat vibrato unit. It was really nice but then I started having problems with it going out of tune, etc. So when things started happening for us, I got connected with Charvel Jackson. I got some killer guitars from them. I have a Jackson Soloist and I asked them to re-modify the other guitar so I could take it on our Japanese tour. They did that for me. It's pictured on the back of the **Soldiers Under Command** Lp and it's painted in the shape of a Japanese flag. So now it's a new custom Charvel Explorer. I stand by their guitars 100%."

Ross Marino

After recording a mini-Lp in 1984 on Enigma Records, titled **The Yellow and Black Attack**, which has so far sold over 150,000 copies, Stryper recruited the talents of producer Michael Wagener (who has worked with Dokken, Crue, X and Accept) and went into Amigo Studios in California to work on **Soldiers Under Command**.

"It took us two weeks to record the album." Michael reveals. "We had no choice but to rush because we were on our way to do our tour of Japan. So in our two-week stint, Robert went in one night and did the drum track and Tim knocked down the bass track on another night. We spent two nights on the basics and did three or four songs every day. We all worked well together in the studio, so we were able to push and push until we did it."

With the recent remix of **The Yellow and Black Attack** hitting the streets, Stryper is determined to earn their wings and continue using their music to spread God's word. But their mission is often under attack for being another heavy metal hoax.

"Contrary to what people may think about us, we're not doing this to try to make it to the top and make lots of money." Michael defends. "A lot of groups follow other groups because they want to get in on the act and do whatever it takes to become a supergroup. That's why there are a lot of trends in music. We're trying to be leaders and not follow anyone. It's something we believe in and it's not an image at all. God has blessed us with a talent to do it in a relatable way, but it's not just in heavy metal alone. If we were to do the same thing and sing pop, people would relate also. But we look the part, we give our audiences an entertaining show and we put out 110%. Our goal is to have everybody in the world, including grandmas, grandpas and babies, listen to our music and hear about Christ."

Oz would agree that the combination of guitar and God is not necessarily mutually exclusive. Practicing what he preaches, his passion for playing has remained unchanged. For other practicing musicians he offers this advice: "Just keep at it and keep practicing. It also wouldn't hurt to pray." ■

ARMORED SAINT

DAVE PRICHARD

A beneficiary of the L.A. metal boom of '83 and '84, Armored Saint were a group of high school friends who got signed after playing fewer than 50 gigs! Not only had they already successfully sold a self-financed Ep, but they also built a strong hometown following, and won the first BAM talent contest. Since they are a true metal band, ready to slug it out without radio play, we asked lead guitarist Dave Prichard, now a veteran of two Chrysalis albums, **March of the Saint** and **Delerious Nomad**, to offer some opinions In the Listening Room on those who have chosen the same route, and some who haven't.

Musical selections by John Stix

1 *Lipstick and Leather* from **In Rock We Trust**, by Y&T/A&M.

DAVE: My first reaction to this song is that it's kind of lacking in originality. Was that Y&T? The production is very good—it's powerful. As songwriting goes, they've done a lot better. The solo was a little cheesy knowing Dave Meniketti's possibilities. It sounds like they're trying a little too hard to get on the radio. Was that Tom Allom producing? It's a pretty heavy production. I like the sound of the instruments. When we were growing up we'd go see Y&T play the Starwood. In those days they were just rockin.' *I Believe in You* has a great guitar solo. This is a bit of a cop-out on their part.

2 *Trooper* from **Piece of Mind**, by Iron Maiden/Capitol.

DAVE: The players are good. Dave Murray and Adrian Smith have two different styles that complement each other. You can tell them apart, which is really good in a dual guitar team. It sounds like they're using either Boogie or Marshall amps. Martin Birch's production is pretty powerful and fits Maiden rather well. Bruce Dickinson sounds great. Steve Harris is a great bass player. This is some of the best Iron Maiden. They are one of the leading heavy metal groups of the 80's, although there is a lot of Black Sabbath and Deep Purple influence in there. The thing is, a lot of groups nowadays are writing songs that are radio acceptable and they are shooting to the top with a platinum album in a year. When you do that it's a bit dangerous, because you don't have much of a foundation to back yourself up with. The thing that we're trying to accomplish, which I think Maiden has already done, is to start with the bottom and build that bottom foundation as strong as it can be and build up as opposed to going boom in one shot.

3 *Awakening* from **Inner Mounting Flame** by John McLaughlin and the Mahavishnu Orchestra/Columbia.

DAVE: This is definitely top class musical genius here. But on the other hand, it's a musician's music. John McLaughlin isn't exactly one of my favorites, but I can appreciate it on a musician's level. It's musician's music as compared to people's music.

4 *The Warrior* from **Warrior**, by Scandal featuring Patty Smyth/Columbia.

DAVE: From a commercial standpoint it succeeds greatly, but for my personal taste, I don't care for it that much. I can't seem to appreciate it much when somebody gears a song toward making money and radio play. Good commercial songs can be done well. Groups like Journey do good-sounding and great original commercial songs. I listen to this and it's just a little too simplistic and similiar to other types of songs I've heard on the radio. Patty Smyth's a good singer, and they're all fine musicians, but it doesn't do anything for me.

5 *Icebreaker* from **Beyond the Astral Skies**, by Uli Jon Roth/Capitol.

DAVE: It's hot. The vibrato is great. I think Uli Roth has gotten a lot better. His vibrato is wide and sort of slow. It sounds like he uses a scalloped fretboard. His singing has definitely improved. This sounds a lot better than the Electric Sun Band. The feeling in his guitar playing and solo work catches me right away. You can hear Yngwie copying Uli Roth's vibrato. Uli concentrates more on talking with what's necessary, whereas Yngwie is good but a little too much on the 32nds. ■

MAXINE PETRUCCI

CURRENT BAND: Madam X
PREVIOUS BAND: Black Lace
GUITARS: Hamer Special, Hamer Scarab
OTHER INSTRUMENT PLAYED: Flute
INFLUENCES: Yngwie Malmsteen, Steve Vai, Eddie Van Halen and Randy Rhoads
HOME BASE: Detroit, MI
FAVORITE PERSONAL RECORDING: *High in High School*
LABEL: Columbia

by Marie A. Cruz

FEMALE VS. MALE: I think the difference between female and male guitarists lies in their aggressiveness when they play. A lot of girls pick real light compared to guys. From the start I learned everything right, like playing correctly and placing my wrist and my fingers straight. I play strong and I don't tire out. I come across looking like a girl, but playing like a man.

MADAM X: My sister Roxy and I had put a band together with two other sisters and we were called Black Lace. We only played in local places in Detroit and were together for a few years. Then we decided to hire a few guys and put together Madam X. We traveled from the East Coast to the West Coast with our own semi-tractor trailer truck. During the day I went to college and worked on campus. I also gave guitar and flute lessons. We played almost every night for about four years. Everybody went haywire over the band. Bar owners wanted to invest in us and there were always photographers at our shows. That's when we decided that we were ready to go to Los Angeles and showcase. So we took our truck, PA, and our four-man crew and headed to California. We played only two weeks before we landed the Jet deal.

Mark Weiss

RECORDING: We selected Rick Derringer as producer for our debut album. We only had three weeks to complete it. I couldn't believe it, because here the record company was investing all this money and giving us only a few weeks to do it all. Our downfall was that we had a lot of playing experience but no recording experience. I really didn't know everything that you could do in the studio. I found out there are a lot of ways that you can "cheat" in the studio. You can do a lead, do one note and stop, and do another note and stop. It was disappointing to me, because I thought to myself, all these bands I'm hearing, who knows how they went about doing their leads or if they had a studio musician come in and do it for them? I wasn't into that at all. I felt that with all my years of lessons, rehearsal, practice and the money my parents had put into it, that the least I could do was do everything myself. So I did the lead tracks in three days and all the rhythm tracks in two days. I felt real anxious. I really enjoyed it and stuff but I was kind of worried because I had to go through a whole lead and couldn't break up a lead in any of my solos. So I'd have the leads worked out already and then I'd go into the studio and have to be warmed up. It was real hard. It was kind of unfair because we didn't have any time to go over our tracks and fix things up. As a result, none of us were happy with the final mix and nobody felt good about themselves after the album was done. On the promotion side, everybody was telling Rick to make sure the album came out sounding "cute." They figured we would appeal to the younger crowd. But we weren't cute. We didn't sound like girls playing in a band. We sounded like men, sort of like Van Halen. Subsequently, our management decided to put the focus on me as Madam X and take Roxy and put her in an all-girl band. They also let our lead singer go. Even though everyone meant well and wanted to make a mega-band out of Madam X, they just didn't know how.

WORST GIG: One time we opened up for the Michael Stanley Band in Houston. They billed it as the Michael Stanley Band and special guest. The audience was full of hicks and they kept booing us. It was like putting Motley Crue with a Top 40 band.

BEST GIGS: Playing the ECT television show in England. There were about 17 million viewers and we played with Motorhead, Magnum and Lords of the New Church. We also played at the Country Club in L.A. and artists like W.A.S.P., Black Sabbath and Ted Nugent showed up. Ted said we were the best band he had seen in 10 years. It was fun to have all these people that I used to look up to come to see us.

ADVICE: Established artists know their music, plus they have great ears. If they can't think of something in their heads, they can look on paper and figure things out, because they know how to read. So practice, learn how to read music, and stick with it. Have a goal in mind and work and play toward it.

MASON RUFFNER HANDMADE SOUNDS

by John Stix

There is a place where the beat is big, time is unhurried and six strings speak only the truth. It's where echoes of T-Bone Walker, Pop Staples, Mark Knopfler and Bob Dylan mingle easily and the proprietor's knowledge of juke joints ensures all visitors will be shot with the bon ton roulet spirit. The home that Mason Ruffner has built for his music is all of these things. In his garage are parked three vintage Stratocasters and the oldest Super Reverbs he can find.

Ruffner never sought to be on anybody's map. "I never approached anybody in my life about making a record," explains the 33-year-old native of Texas. "Somebody heard me at CBS and they asked me if I wanted to make a record."

That album, **Mason Ruffner**, produced by Rick Derringer, introduces a tasty bluesbender who knows that the feel of the song defines the lay of the land for both the vocals and the guitar playing. A charter member of the song-is-king club, Ruffner's early eagerness for flying up and down the neck cooled out with maturity as he learned to go for playing that showcased his songs rather than his chops.

But the chops were there first. Live performances by Jimmy Reed and John Lee Hooker hit home hard and directed the young player toward his chosen path. Never the hot high school player, Mason received most of his recognition for driving the neighbors crazy as he tried in vain to cop the licks of players from Jimmy Page to Jimmy Reed. His inability to imitate became an asset that led him to express himself through his own voice.

To say that playing was a compulsion is an understatement, as Ruffner's career that began in 1967 only saw its first taste of national exposure in 1985! On a personal level, words of praise and recognition from the likes of Jimmy Page and Bruce Springsteen were encouraging, but it was Mason's overall obsession to play, more than to reach a national audience, that kept him filling the bars of his adopted New Orleans.

The guitar sound that fills those bars is pulled from the instrument and made by the hands. "I play aggressively," explains Ruffner. "I'd like to see somebody else get up there and play a stock Strat with an old Super Reverb on 3½. You've got to tug the sound out. I want the power to come from my hands, my soul, not from the amps."

Ruffner's soul belongs to the blues. He hears greatness in the playing of Albert King, B. B. King, Jimi Hendrix, and T-Bone Walker. "The blues aren't allowed to progress. It's not going to get any better than it's already been. I don't think anybody is going to come along and improve on the blues. It's a format that is still great to use, especially for the guitar. You can build your own songs around it. You can rock it, sock it, play it slow and easy, or any way you want. That's the beauty of the blues. With rock you've got one gear. With the blues you can shift to any gear you want. It's not about how many notes you play, but you can play a ton if you want. The blues will always be there and there will always be guys coming along who will catch people's attention and sell records." Mason Ruffner has finally become one of them.

TONY MacALPINE

by John Stix

HOT PRODUCT

Every year the music industry holds two trade shows to introduce its new products. What also results are some interesting new by-products. These by-products are the new players usually hired to demonstrate the new products. With any luck, the by-product of demonstrating a new product is to make the demonstrator himself a hot product. A few years ago Heaven's Mitch Perry had the place buzzing with his fancy fingerwork at the Jackson booth, dazzling an audience that must rank as among the most discriminating assembled anywhere. At the last winter show, for instance, the likes of Jeff Beck, Eddie Van Halen, Stanley Clarke, Yngwie Malmsteen and Vivian Campbell were on hand to be wowed by bass player Billy Sheehan. For Billy himself, the man who had his ear was 25-year-old Tony MacAlpine.

After the show, I spent some time with Rudy Sarzo and Tommy Aldridge, who had been putting together a group in the wake of their departures from Quiet Riot and Ozzy Osbourne, respectively. **GUITAR** had even tried to help them find a guitarist by soliciting tapes. They eventually settled on ex-Giuffira vet, Craig Goldy. That evening Craig popped in for a visit and shared his enthusiasm for this new project, as did Billy Sheehan, who arrived to take us all out to dinner.

Later on, while cruising around L.A. with Sheehan, he played me a cassette of a record he recently finished with Tony MacAlpine and ex-Journey drummer, Steve Smith. **The Edge of Insanity**, on Shrapnel Records, was one of the hottest rock instrumental albums I'd heard in some time. The combination of chops, control, improvisation and compositional twists showed that Tony MacAlpine had the goods to make a major splash in the sea of hard rock.

When I got back to the **GUITAR** office, I was amazed to find that MacAlpine had been among those who had submitted a demo tape for Driver, as Sarzo and Aldridge were calling their band at that time. I had been playing it without knowing who it was I was listening to!

When I got word that Craig Goldy had left Driver to be Vivian Campbell's replacement in Dio, I called Rudy to see how the new search was going. He told me the search was over, the band had a new name, and the new guitarist was none other than Tony MacAlpine, who just happened to be at Rudy's house as we spoke. I figured it was time I took the hint, so I had Rudy put him on the phone.

Glen La Ferman

I was curious to see how the matchup was working because I had immediately thought Rudy's idea for a commercial hard rock unit would be at odds with the kind of instrumental direction Tony had taken on his solo album. I was wrong.

"From the very beginning I knew I would only be able to take the instrumental stuff so far," explained MacAlpine. "I got involved with instrumentals because I couldn't find a situation I wanted to be in. I've always enjoyed playing instrumentals but I've also always been writing good commercial rock songs trying to be innovative with my ideas in that way too. Songs are not something I've just discovered. Right now I'm working on tunes for the band record and on instrumentals for my next solo album."

Tony's love of all kinds of music could very well have come from his background, which included studying classical piano for 12 years at the Springfield Conservatory of Music, starting at age five. He continued that education at the Hartt College of Music at the University of Hartford, but not before he picked up the electric guitar in high school. He applied the same discipline to the strings as he had to the keys."I missed a lot of parties because I was practicing," he remembered, "but I played a lot because I enjoyed it, and it's all I really wanted to do. During this time I began to enjoy playing the guitar rather than looking at it as another instrument."

Al DiMeola was high on Tony's list of influences and is still among his favorites today, along with George Lynch, Scott Henderson, Eddie Van Halen and John Scofield, whom Tony likens to a "breath of fresh air."

Tony played the bar scene, doing covers of Ozzy, Van Halen, Sabbath and the usual gang of guitar heroes. He amassed a good following that loved to hear his exact imitations of those band's guitarists. But he soon discovered this did him more harm than good. Now the closest he comes to working with other people's styles is when he teaches his guitar students some of the classic solos of other players.

A Kramer Pacer powered by DiMarzio MegaDrive™ pickups and a Floyd Rose tremolo was his guitar of choice for **Edge of Insanity**. B. C. Rich has since then built him guitars to spec, but his amp setup of a Peavey Classic head powering a Marshall bottom has remained unchanged.

It is this guitar that we can expect MacAlpine to demonstrate at the B. C. Rich booth at the summer trade show, after which he'll hit the road with the Sarzo/Aldridge configuration, thus becoming another hot by-product of the new product wars and the guitar hero sweepstakes. The plans have been made; the cards are in place. Now the only question remaining is how the stars will align.

PROFILE

DAVID T. CHASTAIN

by Bruce Pollock

They're calling him the American Yngwie, all these European metal magazines, this Atlanta-born guitar hero who spins deft and miraculous guitar howls into heavy metal anthems from his house in Cincinnati, and with his band, CJSS, presents them once a month at Bogart's, while waiting for his meteor to soar in the wake of **World Gone Mad**, a Leviathon release they're going mad for already in Germany and Holland, and playing on the radio in New York, L.A. and San Antonio.

The man is David T. Chastain, and he swears he's not an Yngwie clone. "What he's doing is not really what I'm doing," he said. "He wants to be a modern day Paganini. I don't have any desire to do stuff two and three hundred years old. I might take some sort of influence from that stuff, but my main influence is more from the really great fusion players. The first guitarist who flipped me out was John McLaughlin with **Inner Mounting Flame**. I'd heard Eric Clapton and Jeff Beck, but thought that music was pretty simplistic. The band I started with played sophisticated, progressive rock, 10—to 15-minute songs. Then I got off the track and decided I wanted to be a Robin Trower type. Then I played with keyboards for a while, more of a Deep Purple type of thing. Now I'm back into what I was planning on doing originally, and I don't think I'll change my road again."

Through all the head changes and

taste changes, band changes and false starts, Chastain's one constant had always been his Gibson Les Paul. Two years ago that changed too. "I'm using a Kramer Pacer now," he divulged. "It's probably been the biggest turning point in my style. To be quite truthful, I'm still learning to play it, but it definitely has changed my style to more what it is right now. Changing guitars brings out different things for some reason. I don't know how to explain it, but it definitely has."

So has the addition, some three years back, of a custom built 8-track recording studio David had installed in his house by the owner of his new label in America, Leviathon. "He used to own a sound company, so a lot of the equipment and effects were dumped on me at the same time. We just got a real good Yamaha digital reverb and that just opens up new horizons as far as professional sound.

"Having that studio changed me into a very serious, originals oriented person. Before that the only way I could do originals was for the band to learn them and go into the studio and do them. Now I can experiment more. There's no dollar pressure. I can go in when I feel like it and record when I want to. I record so many songs I have to go back in and almost learn them, because they were written on the spot."

Chastain handed half a hundred of these rough gems to producer Mike Varney, who selected ten for the CJSS album. But David is well stocked for the future—instrumental albums, band albums, songs for other bands. "I have no trouble writing songs," he said. "When I practice I'll always have a cassette deck there and I'll get an idea and put it down. I probably have 30 or 40 full 90-minute cassettes of stuff. If I went blank for the rest of my life I could go back there and have 500 songs."

His output, then, is directly linked to his practice schedule, which, by his accounts, is fanatically disciplined, nearly religious. "I've been playing guitar for 15 or 16 years," he noted, "and in that entire span I have never missed one day where I did not practice at least an hour." He mainly practices by jamming over tapes. "If I see I'm getting weirder than I should be, I have a page of about 100 things that I also practice, exercises that I made up. But I only go through them maybe once a month."

When it comes to practice, Chastain is nothing if not a purist. "I definitely think that practicing with a band is not nearly as good as practicing by yourself. Say you practice an hour with a band. During that entire time you take only about five leads. The rest of the time you're playing chords over vocals or parts. Even when I used to play in bars, three and four hour sets, that was almost a detriment to me, 'cause your mind can wander and you can get into bad habits."

Chastain's rigorous ideals translate into a very distinct idea of CJSS's gameplan for rock 'n' roll success. "All of us have played in bands that toured every hole east of the Mississippi," he said, "but that's what we're trying to avoid by calling ourselves a 'concert' act. Now we only go up and play one 60-minute set of all original material. Most places where we've played are not set up for that. They're set up for the band to come in and play three sets of Judas Priest. So until we hook up with an agency that books that kind of room, we're pretty restricted."

LOOKING FOR THE PERFECT THING

So instead they play Bogart's,one of Cincy's finest halls. "It's got a great house PA, great lights, great stage, a balcony, and the club owner is really nice and does a lot to promote the band. We make good enough money on that one date to support ourselves for the rest of the month." This is certainly preferable to being an opening act for the occasional Sabbath, Blue Oyster Cult, Ratt or Quiet Riot—all bands Chastain's old group, Spike, did open for when they passed through Cincinnati. "There's no point for us to open for anybody in Cincinnati now," David maintains. "When you're an opening act they want to give you $250 or $500 to help them sell 2,000 tickets to the Coliseum, which is what happened with Black Sabbath. All we got was 25 or 30 minutes, and the stage manager's exact comment was, 'God, you're the greatest opening band we ever had. You started on time and you quit on time.' That's all he really cared about for an opening band."

For Chastain, the player, and for CJSS, the band, clearly less is more. "One advantage of not playing that much is that you have tremendous energy for that one show, whereas when we were playing every night, people would say, 'How come you're not moving around?' Stand up here for 20 sets a week and *you* try to move around! I came to the decision to limit traveling about three or four years ago. I was thinking, to hell with spending 20 hours a week driving around. It's basically time I could be putting to a lot better use in practicing, recording and writing. If I was playing a 30-minute set in St. Louis tonight and went home, went to bed, got up the next morning and drove 10 hours and had just enough time to get to the soundcheck and play, my playing would definitely go down."

With two albums out—the CJSS band and a solo Chastain Lp—and several more in the works, David T. seems poised on a kind of Yngwie-like burst into public guitar consciousness. A tour is in the works, as is a trip to Europe, where he's likely to be greeted with a ticker tape parade. "Right now is the farthest up the ladder I've ever been," he admitted. "I'm like the leading home run hitter in Class A ball." The position is as frustrating as it is exciting. "You just have to accept the fact that there are a lot of tremendous players out there. Allan Holdsworth is probably the greatest guitarist in the world, and he's broke, or he always says he is. You choose your own path in a lot of ways. I've been offered some chances to audition for some fairly well-known bands, but I don't want to get into something that I'm not musically happy with. I'm interested in appealing to other musicians, guitar players. I'm not worried about being on the cover of a teen magazine.

"Fortunately, in the entire time I've been playing, I have never had to work another job. I don't have a wife or kids, so I don't have much overhead. I've been living in a house where I pay $300 rent. Now my rent's going up to $450, but that's still much less than I'd have to pay in L.A. or New York. And, to be truthful, now that I'm getting some publicity, a lot of people are real happy to talk to someone who is not living in L.A."

Perhaps the ultimate key to the personality of David T. Chastain, the method behind the moderation of his touring career, low-profile homelife, steady underground emphasis on chops over chic, is revealed in his attitude about playing in the studio versus performing live. Could it be, in David T. we're witnessing the heavy metal successor to Donald Fagen and Walter Becker's Steely Dan?

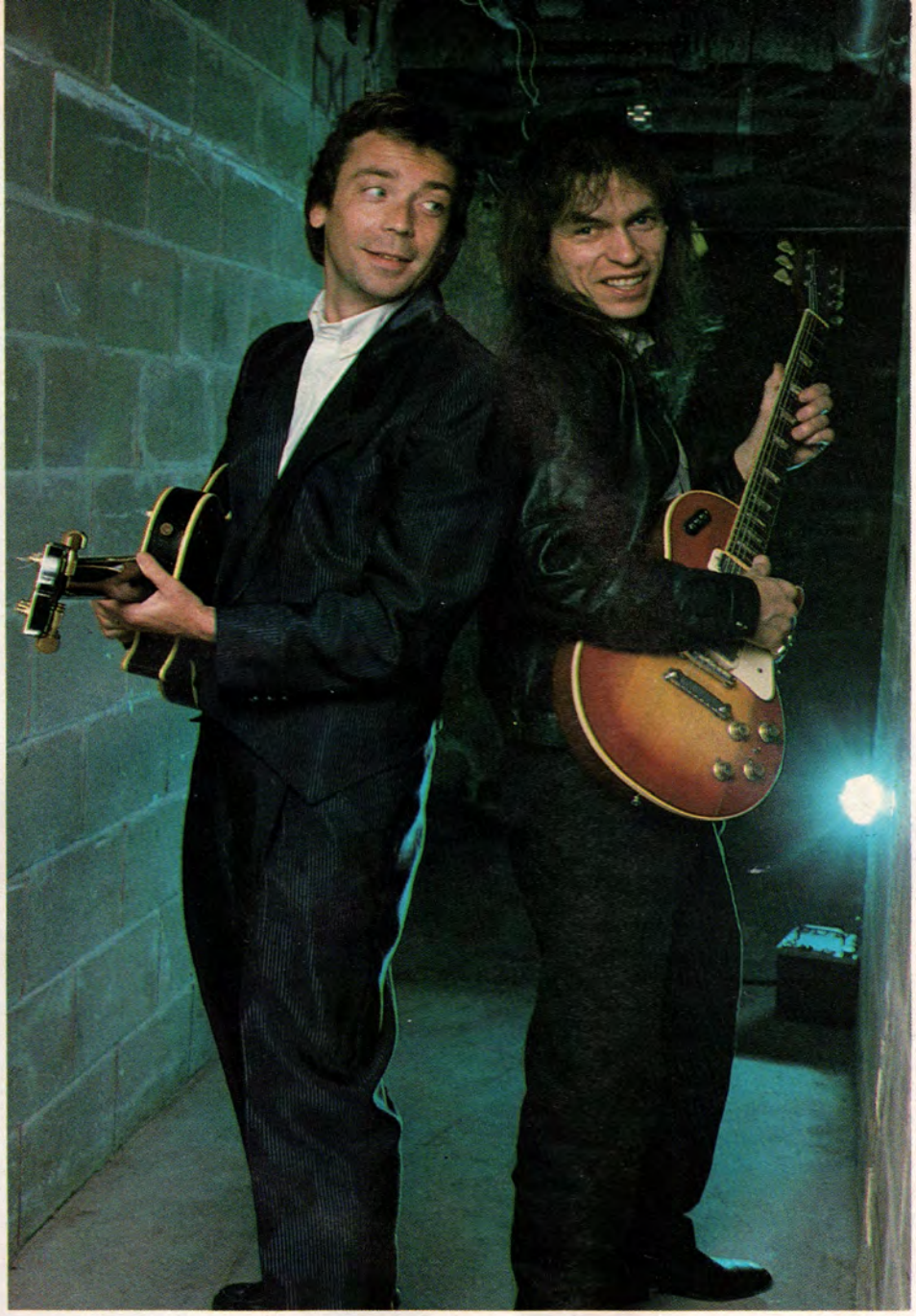
"When I'm recording maybe I'll do ten takes before I get a lead I like," David stated. "When I hear it back, that gives me a lot more satisfaction, mentally, than going up there and playing on stage. On stage, though no one in the audience might know, I know when I'm making mistakes here and there. I like to hear the perfect thing. When you're in the studio you end up hearing the perfect thing.

"Of course, when you're playing live, you get the energy of the audience, and there's wild women and stuff like that. That's another world." ■

STEVE HOWE
& STEVE HACKETT

GTR stands for guitar

by John Stix



Mark Weiss

In the annals of rockdom, there have been plenty of two guitar bands, but a quick glance at the writing credits inevitably turns up such guitar/vocalist pairings as Tyler and Perry (Aerosmith), Smith and Dickinson (Iron Maiden), Schon and Perry (Journey), Page and Plant (Zeppelin), or Bono and The Edge (U2). Which is why the recent pairing of guitarists Steve Howe and Steve Hackett as co-leaders and co-composers for the new group, GTR, which includes vocalist Max Bacon, bassist Phil Spalding and drummer Jonathan Mover, is so intriguing. Their personal histories, grounded in Yes and Genesis respectively, are certainly compatible, as is their mutual love of the guitar's complete spectrum, from acoustic fingerpicking to guitar synth extravagance. The key is that their collaboration is between guitar voices, either of which is capable of being used as an orchestra.

Hackett's recent solo projects have included an electric guitar album recorded in Brazil, using all Brazilian musicians and a record of solo acoustic guitar pieces. Both records are available in Europe and Japan. Howe, having left Asia with the comment, "You can work better in a creative environment than a non-creative environment," has compiled material for a solo album and popped up on last year's smash Lp, **Frankie Goes to Hollywood**. Their first attempt to build the guitar army/orchestra is chronicled on the GTR album for Arista Records, and in this, their first interview.

GUITAR: At what point did you know that you and Steve Hackett could make a go of it?

HOWE: It was during the best phase of rehearsals, which happened early in the first three months of '85. We used to send the guys out and the two of us would work out guitar parts. That was when we formulated the basic parts for what we did on the album. Though a lot of things changed in the studio, that was when we started getting the idea that we could work out and that the two guitars were complementary. I like working closely with one other person. That was the original flame, that we knew we could work closely together on songs. I suppose we were helping each other's songwriting and by doing that we were able to feature each other's guitar playing. It was really a question of developing new sounds. What I didn't want was for the guitars to be in harmony all the time. I didn't think that was going to be interesting. I was interested in doing a lot of texturing and Steve has his own heavy sound and things he likes to do. It was an exchange of ideas and techniques.

GUITAR: This is the first band you've worked with that has two guitarists. How does it feel?

HOWE: In a way that's true, but most of the songwriters I've worked with also played guitar. This is different. I got a little taste of it when I jammed one night with Steve Morse, and I liked it. Playing with another guitarist is another opportunity to cover a lot of guitar textures, as opposed to just doing the obvious, which for me is playing harmony with a straightforward part. I'm more interested in having the whole sound created by guitars. Steve and I create the total spectrum, or as much as possible. 95% of it is from the guitar. I didn't see it as getting together with another guitarist, I saw it as collaborating to make an overall guitar sound. Working

with keyboard players was always very interesting and I learned a terrific amount, but at the same time it's nice having another guitarist who can understand and work toward that guitar front.

GUITAR: A lot of the sounds on **GTR**, which seem to come from keyboards, were actually triggered by the guitar. Did you do a lot of experimenting to choose the right equipment?

HOWE: On 50% of the sounds, I knew what I wanted and how to get it. The other 50% was a what-the-hell-are-we-going-to-do situation? We had a whole band of MIDI keyboards around so we could select between, say, the Memory Moog, Emulator and the Synclavier. We had a fantastic array of things, but I didn't want to lose sight of actually sounding like a guitar group, so a lot of the time the synthesized sound is mixed with the guitar and there's a halfway meeting between the two. There's an odd piano that's Emulator-triggered from the guitar. Geoff Downes helped find the way, on a production level, in obtaining the total sound.

GUITAR: Has the guitar synth liberated you, where before you couldn't play the flute but now you can?

HOWE: I find it to be intriguing and inspiring. The important thing is to organize those sounds yourself and put them to some use. For 25 years the sound of the guitar was just that. I played the guitar and made that sound. As soon as I could change it, I did. I bought volume pedals, echo units, whatever. I've always wanted to change the sound, so getting a synth is the next stage. Then it's sampling, and it goes on and on. I don't have to change my style of playing to use either the new Ibanez guitar or the Roland.

GUITAR: Is there an artist who has done an outstanding job of using the guitar synth?

HOWE: Not really. I'm hoping that, partly through my dissatisfaction, it might sound better here because we're not pretending to be flutes. We are trying to make them sound like guitars. I'm at a weird stage with that progression. I'm still slightly tantalized by just being able to play the guitar and have more of anything I want as a sound. It expands my thoughts. The guitar, after all, is a musical instrument, and when it crosses over there is something to discover. The first guy I remember was John McLaughlin. When he hooked up with the Moog, I thought it sounded like a Moog. There are developments in the pipeline that might change that and give the guitar synth a little more of its own identity. It's also up to the player, because, after all, we're talking about music. If you hook up to some violin patch it could sound like Stephane Grappelli or it could sound like a three-year-old kid. There is an incredible spectrum here. It opens your mind, but remember, it's an instrument, so let's play the thing and have some fun.

GUITAR: You said you don't have to change your style too much when you play a flute patch.

HOWE: You must get very familiar with each new piece of equipment. It's much like getting a new car. It feels strange at first. After 10,000 miles you know what to expect. That's a bit like a synth 'cause at first it doesn't seem to have much going for it and is full of problems. There are things on the horizon by companies like Ibanez and smaller companies that are going to change that view. Even the SynthAxe is considerably difficult to play. It isn't just a guitar, and that, in some ways, is disappointing to me. I'm a bit of a traditionalist. I like the Telecaster and Les Paul and all the traditional guitars. I can't really sit with a Flying V. Likewise the SynthAxe poses the same sort of unfamiliar ground and I don't know if I like synths as much as when I can just plug into a conventional synthesizer. But eventually the guitarist wants to be in control at the guitar. That's a totally different thing to adding bits. I've got the Les Paul Roland guitar which is very good, but I still have to adjust to it.

GUITAR: What instruments will you bring on the road?

HOWE: I'll try to keep it to half a dozen. I've used the Tele and the Gretsch Chet Atkins model, which after a little tweaking, is one of the best guitars I own. The Gibson Artist is a lovely guitar. It seemed to suit Asia for whatever that meant at the time. The Gibson 175 is something I've been using for 22 years. My Strat will make it and I'd like to use my 12-string Rickenbacker. I may need two guitar synths, the Les Paul and the Roland. I hope to have the Ibanez guitar by then.

GUITAR: Are you excited at all by the new sounds coming out of L.A.?

HOWE: Yes, Steve Vai does astounding things. There is a constant barrage of guitarists who are doing their own thing and actually inventing their own kind of guitar playing. They are the people who end up being the best because they are not stuck with the dilemma between performing a set work or being emotionally involved with whether it's too perfect or if you're not playing well. That must be dreadful. To be a guitarist who is playing his own way—what do you compare it to? You just compare it to music. It's a new voice. Those guys should all get out there and keep doing it.

GUITAR: Have you made your mark in this way?

HOWE: A little bit. I think playing the 175 and the Switchmaster for a whole tour was a way of holding onto my identity. Yet, I feel the sound you make transcends one instrument and you should be able to play anything. Having said that, it's still nice to play on your favorite instrument. The instrument should be part of the makeup, but so much of it is your personality, the way you play. Guys who are out racing about the fingerboard doing things that have never been done before, will, maybe as they develop, find ways to incorporate those things in backgrounds that are not so busy. I see it more as a production possibility. I believe Steve Vai thinks like that. He makes the guitar sit on the speakers like it was a person. He's very clever. When I saw Santana ten years ago Carlos turned his volume down and played quietly and it was unbelievable. Sometimes I'm moved by the gentle things. When somebody cleverly turns around all that high energy into powerful passages, then they've got me. I'm on the edge of my seat. But I also love the rock 'n' roll dream of loud music. It should be listened to at a volume that reacts with you as opposed to just being a passive background noise.

GUITAR: Having established the criteria for what you find the most interesting, which of your compositions falls into this category?

HOWE: One of my favorite things, that is still a treat for me to listen to, is the opening minutes of *Turn of the Century*. The opening to *Close to the Edge* was a great thing to play on stage. Yes offered quite a few openings that didn't exist until we went on stage, like on *Siberian Khatru*. The ending of that solo was, for me, a nightly delving into ideas. On **GTR** I feel we both play in a lot of places, but I'm not particularly precious about any one bit. Joeysguitartabs.

GUITAR: Which tune do you feel is your best collaboration with Steve Hackett?

HOWE: There's some good stuff on *Only the Hunter*. The group helped motivate *Jekyll and Hyde*. It's a good perspective on a rhythm track and we worked on it quite a bit in rehearsal.

GUITAR: While GTR stands for guitar, it seems like songwriting is what brought you and Steve Hackett together.

HOWE: I need an outlet for songs rather than a need to get in a bus with five people and tour the world. I needed to find a creative outlet so I could perform and record in an environment where I'm working with great people.

GUITAR: Is the guitar fire still burning within you?

HOWE: Songwriting means that my guitar playing has a constant outlet. Because I can work on my songs, I can record them and play parts. I can also sit down and write guitar music, which I do a great deal. I split my activities between writing as few songs as possible and as much guitar music as possible. I am very much a guitarist. I listen to a lot of guitar music and jazz guitar. It's not really a pull. I got the desire to be a songwriter in the 60's, but it's very secondary to being a guitarist. I'm much more interested in doing a session for somebody as a player than spending all night writing a new song, although a new song will come when it comes. The nuisance is, it comes. I'd quite like not to be distracted by writing songs and just concentrate on the guitar.

GUITAR: Have you done any sessions besides your guest appearance on **Frankie Goes to Hollywood**?

HOWE: I played on **Propoganda**, a fantastically produced record by Steve Lipson. I'm working with an old friend, Keith West, as

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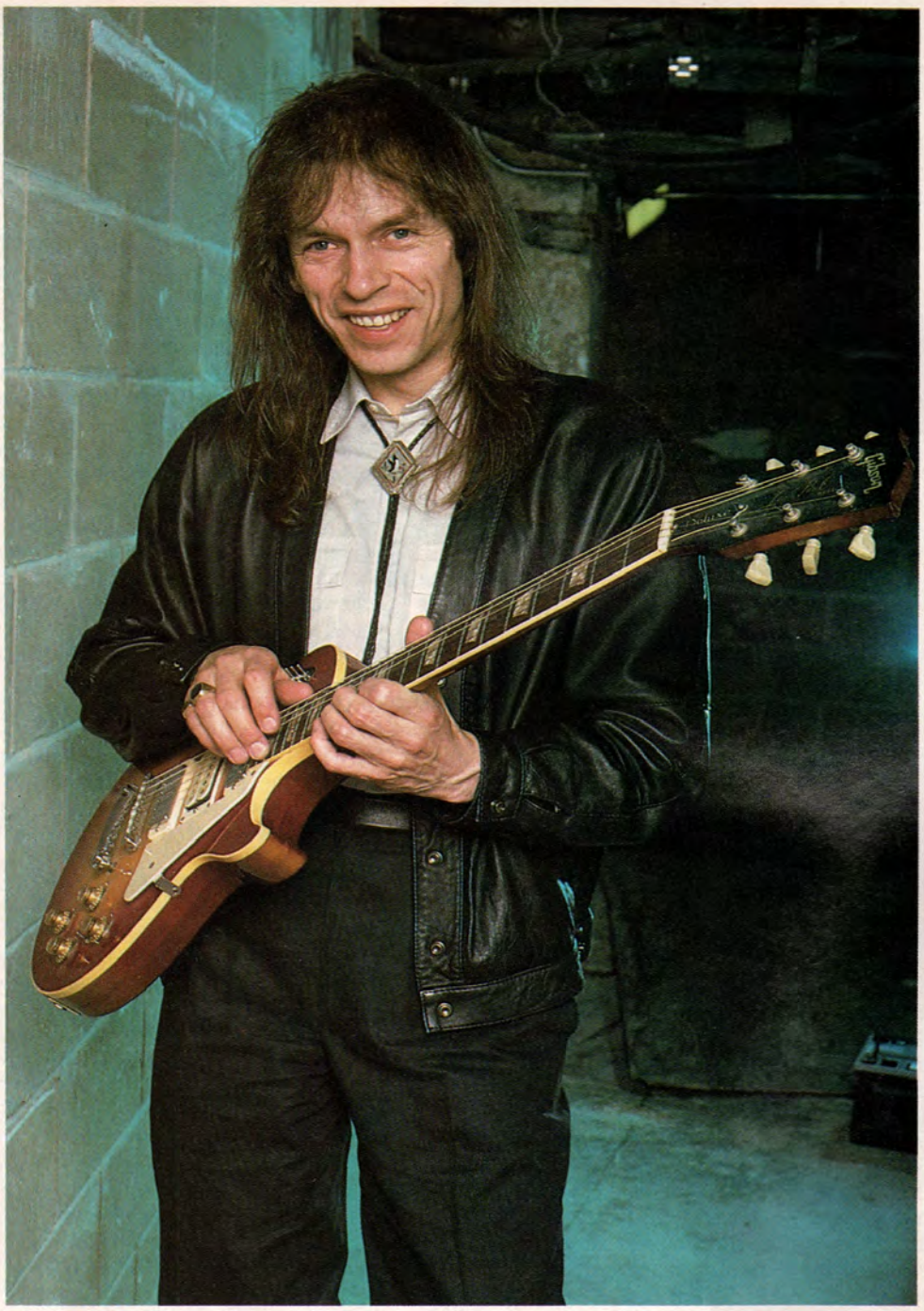

well as other songwriters. The main thing is, I still go back and listen to Charlie Parker and Charlie Christian and think I've still got a lot of other places I want to go. There are pieces I've had in progress for five years, solo guitar pieces that I need to know so well and be so sure about that they will only be finished when I've learned to play them. I'm still interested in that virtuoso level. That's important, and the only way I can see the guitar going into all the realms I want it to. I've got to be in top form, but believe me, after playing for more than 25 years I believe that I don't have to sit down and practice for two hours every day to be in top form. Playing nightly on the stage is a very good outlet. I've given the guitar incredible amounts of time and I can still turn it on when I have to. But by enjoying my life and my family, I enjoy my guitar playing more. I'm not thinking that all I've got to do is play guitar and I'll be a great guitarist. That's a fallacy. You've got to have a life outside of that to be sure you maximize your emotions and fantasies. There are channels that music comes from. Channeling your music might come from doing something refreshing and unmusical. I don't think it's just a question of living out the rock star dream. That went away a long time ago. Maybe I would have done that if I had a hit record at 17. Maybe it's good to wait, good to struggle and be able to call the shots about what I want to do.

GUITAR: How did GTR evolve?

HACKETT: It evolved out of the frustration of doing albums which weren't getting a look in the American market place. I had done these things which were a labor of love, but in America I got the usual response of, 'We'll take it if Phil Collins is on it.' I found that more and more people were interested in what I was doing only by association. I found the idea of doing GTR came out of the mutual frustration of two guitarists who felt the same way. So we decided to combine forces and put together a band which certainly had the potential for longevity, as opposed to doing the usual couple of acoustic guitars type project. That's what people have come to expect out of putting a couple of guitar mates together.

GUITAR: Were the two of you friends before GTR?

HACKETT: I had spoken to Steve Howe a few times over the years, but about 22 months ago we sat down and had lunch together. The meeting of the minds came about over a vegetarian meal.

GUITAR: Could it have been any guitarist or was Steve Howe a natural match?

HACKETT: I certainly felt that Steve Howe was probably the most compatible choice, in terms of people often saying in the past that our styles were similiar. I would say that certainly in terms of someone who's known for his acoustic playing as well as his electric playing, I found him to be a natural choice. Plus, the two bands we came from, if you like, did have certain similarities.

GUITAR: How did you approach your collaboration?

HACKETT: The first thing we did was sit down and listen to each other's recent tapes and demos. Then we got involved with songwriting. We approached it from the point of view that we would like to write songs together, with an accent on the vocals as well as the guitar parts. We wanted the thing to communicate to a wide audience. We didn't want to fall into the elite esoteric bracket filed under folk music.

GUITAR: What have you enjoyed of Steve's previous playing and what did you find to be the most fascinating thing about his approach to playing?

HACKETT: I very much enjoyed the **YES** album when it was first released. To answer the second part of your question, I would say the thing that struck me about Steve Howe was the amount of time he would use to put on his lead line, and his desire to find a

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space for rhythm guitar parts. I find that rhythm guitar is fast becoming a forgotten art form. Steve liked to use a chunky Telecaster sound. I had thought perhaps of leaving space in, so we did have slightly different approaches to that.

GUITAR: GTR is a heavily guitar synthesized album. I recall you once feeling that the guitar synth had a small place in what you wanted to do.

HACKETT: Guitar synthesizers are a wonderful tool, but the amount of mistakes they make is frustrating. If you play anything the least bit percussive or any chime-like sounds, you find that the fretboard simply misreads it or is too sensitive. In the main, I have found that the Roland 300 is the most reliable in terms of triggering. I can play it almost like a guitar and it does very beautiful brass effects.

GUITAR: What will you do to idiot-proof the guitar synths for the road?

HACKETT: This has been a bone of conten-

tion. We may use the Noah's Ark theory and take two of everything. Plus there is always the sound of the guitar. Although I have been surrounded by all these wonderful guitar synths, I found that towards the end of putting the guitar tracks on the album, I was going back to my Les Paul more and more. I like this guitar because it hasn't got a whammy bar to make motor car noises that end every fourth bar. The Les Paul is still the sound that sets my soul on fire. I still consider it to be the finest electric ever conceived.

GUITAR: Are you still using Marshall amps as well?

HACKETT: I tend to favor a combination of Marshall and Roland amps. I use the Marshall for a rock 'n' roll sound. For a clean sound I favor the Roland Jazz Chorus, which is a transistor amp and happens to suit the guitar synths. I think I'll be using a Schecter and the Les Paul as my main synth guitars.

GUITAR: You've mentioned that Steve Howe and yourself have different views of how to fill or not fill space. Was there a lot of give and take in the collaboration?

HACKETT: There was a tremendous amount of give and take under the circumstances, because there were so many schools of thought that came to bear on every subject. Obviously, my experiences as a solo act have led me to certain conclusions and I think the fact that Steve Howe has decided to stay within the group framework for most of his albums has shaped his views of how things can be done. Some of the issues were fought out extremely hard between us. Other times we had a very natural type of band vibe and it seemed to take care of itself.

GUITAR: What were you at odds about?

HACKETT: In the main, I was pushing for more instrumental music on the album. I'd been slightly more influenced by that. There hasn't been any one particular musical area that we said we won't touch. It's been more a case of going to a song and finding that it reaches a certain stage, even taking it into recording and then finding certain things we had to scratch because they weren't met with all around enthusiasm. The most interesting fact is that the first thing we ever wrote together, which was practically on the second day we worked together, was our best collaboration. That song is *When the Heart Rules the Mind*.

GUITAR: What background do you like behind you when you solo?

HACKETT: There's a certain speed for songs that has always excited me. I find it applies to Steve Howe as well. We found a number of the songs were heading for the same speed, which when you read it on a click track, is something like 120 beats per minute. I can't remember the exact number, but it's a speed where you can play blinding semiquavers (16th notes), as it were, and the pulse really pushes along the track.

GUITAR: Let's talk about some of the songs on GTR. *When the Heart Rules the Mind* is obviously a special one for you.

HACKETT: I have tremendous hopes for this one to become a hit single. I do love the song and you can hear both of us playing nylon guitars on it. As the man said, "There's only one thing more beautiful than a nylon, and that's a pair of nylons."

GUITAR: There are some wistful reed-like sounds that end the tune. How were they made?

HACKETT: The guitar is triggering a cello sampled on the Emulator. The sample is reversed, so I'm playing it backwards. It comes out sounding like an oboe. The whole song is heavily overdubbed. It's a wired-together piece of music.

GUITAR: *The Hunter* has a bit of blowing on it.

HACKETT: The end of this song has solos from the both of us, which is quite interesting, because there aren't too many places on the album where both of us solo over the same chord sequence.

GUITAR: What else stands out in your mind?

HACKETT: Steve and I agreed that we would both do an instrumental on the album. Steve's is *Sketches in the Sun*. My piece is *Hackett to Bits*. I was wailing away on my Schecter, which is the guitar I use to trigger the guitar synths. It's got a Kahler and Bill Lawrence pickups. The song is a taste of avant-garde heavy metal, with some out-there harmonies. *Jekyll and Hyde* has a grandiose beginning and a guitarist's interpretation of a Tamla/Motown approach to the choruses. At one time those lines would have been done exclusively on brass, but here they're done on guitar. We stacked up the guitar harmonies to the nth degree. I'm proud of that track.

GUITAR: *Still Get Through* has that funk rhythm with a pastel background. It's a real ear catcher.

HACKETT: That's right, most of the rhythm tracks, apart from the guitars, were done on the Synclavier. In fact, we recorded it as a group and decided it didn't sound as sharp and techno as we could get it mechanically. It's the nearest thing to a dance track and I felt we should go totally in that direction for this particular track. So we went back to the sequencers. The beauty of recording digitally with the Synclavier is that you can put in a totally new section, which is what we did. There are lots of samples on this one, from the Synclavier's version of a Brazilian rain-stick to its version of a washboard.

GUITAR: Steve Howe doesn't care how a record is made as long as it's good, whereas I know you use the albums as an excuse to play live. Is every song on GTR playable live?

HACKETT: They are all performable in their entirety. Most of them were rehearsed in a rehearsal room for a period of months, so to some extent they were designed with live performance in mind.

GUITAR: Why did you choose Geoff Downes as your producer?

HACKETT: We wanted a keyboard player's sense of harmony and knowledge of synthesizers for programming. The idea was to have a keyboard player's influence as input without having his hands on the keyboard. We also both decided that we needed someone in the position of virtually refereeing between the two of us. We needed the producer to say, I think this is the best way of doing something. Otherwise you would have two people pulling in different directions. We tried to avoid the battle of the giants. ■

Linda Matlow/Pix Int'l

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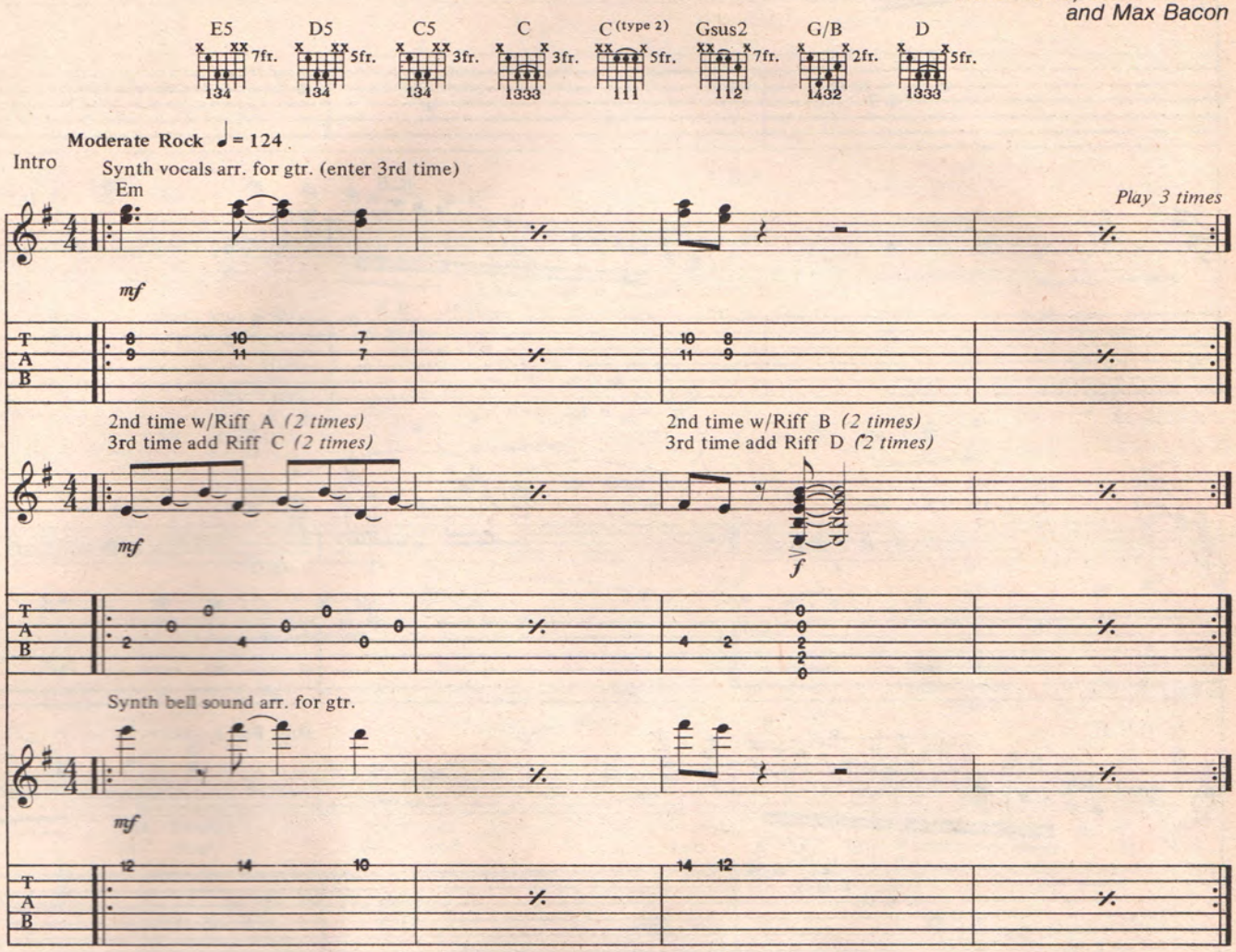
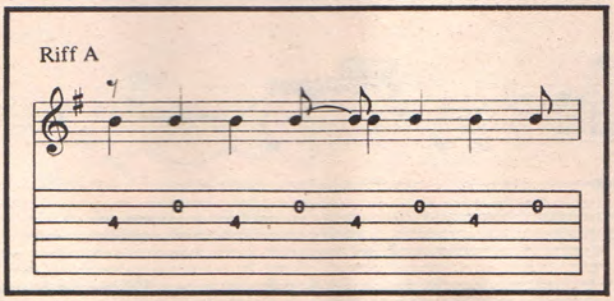
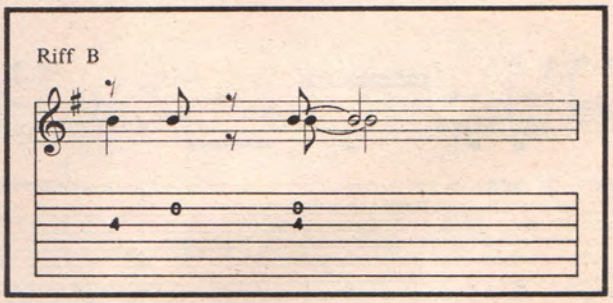
JEKYLL AND HYDE

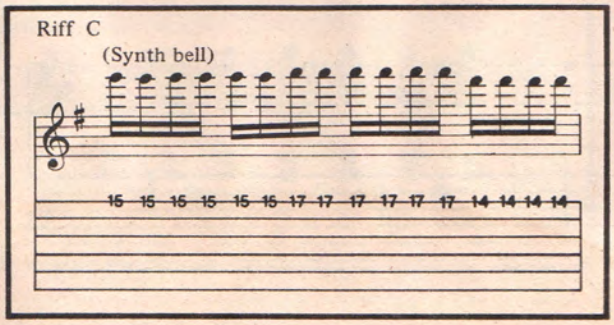
As recorded by GTR
(From the album GTR/Arista Records)

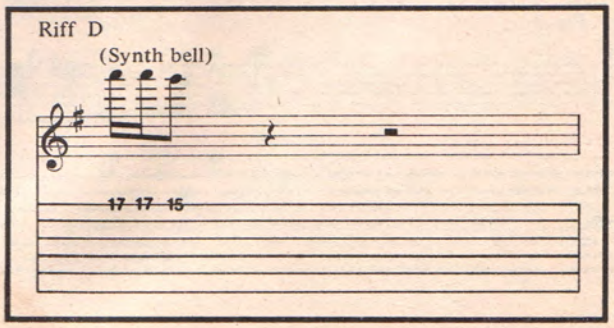
Words and Music by
Steve Howe, Steve Hackett
and Max Bacon











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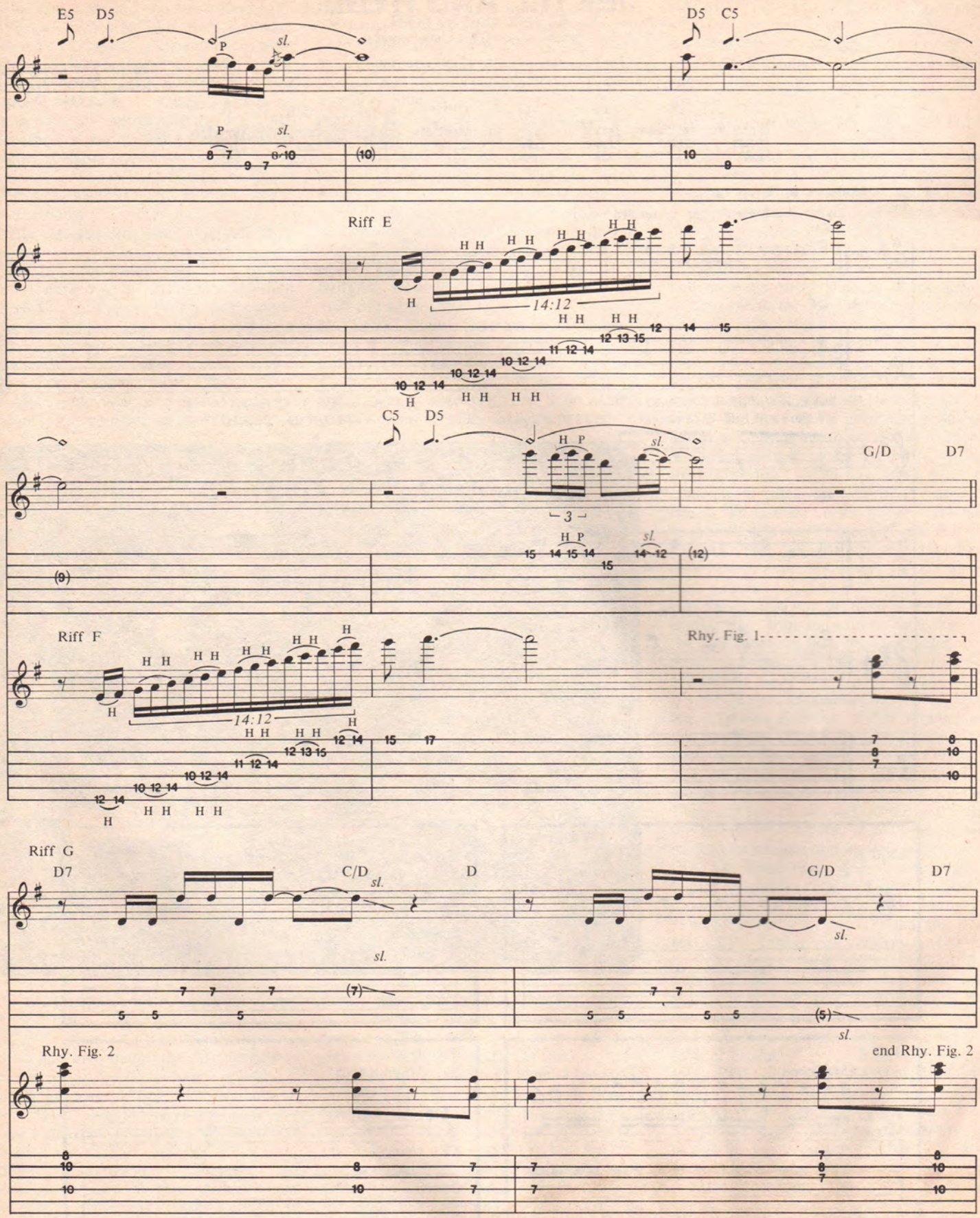
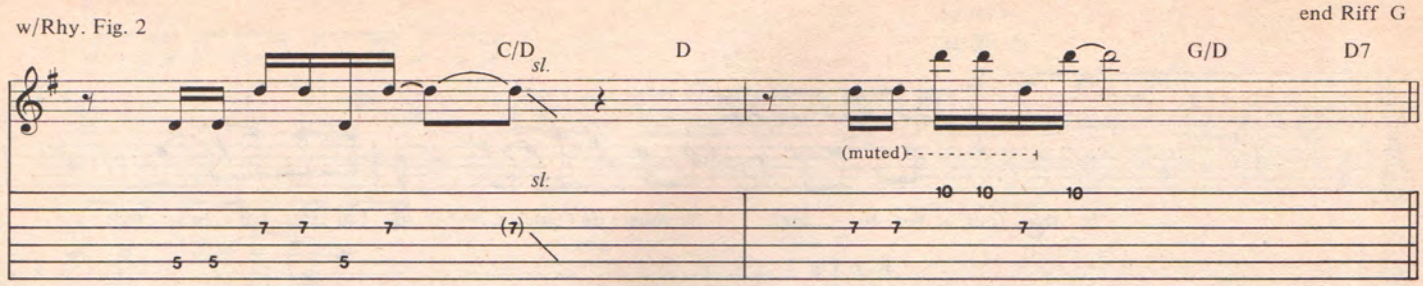
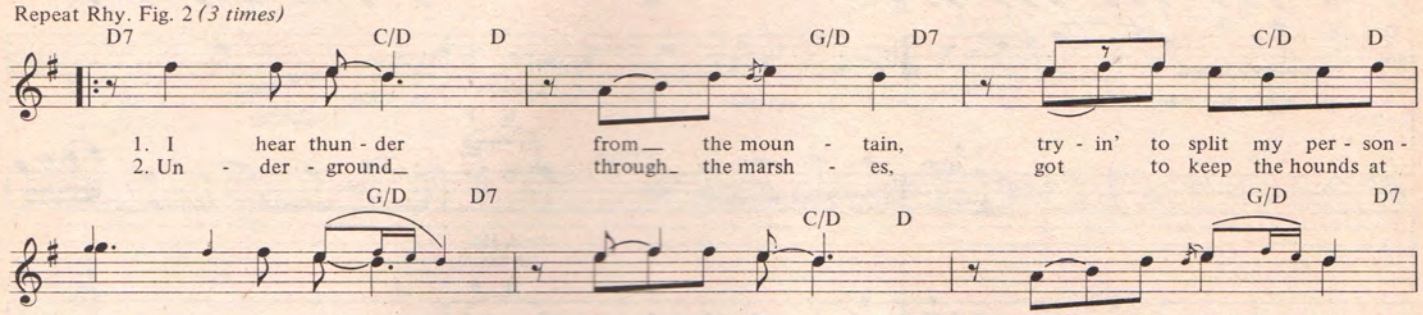
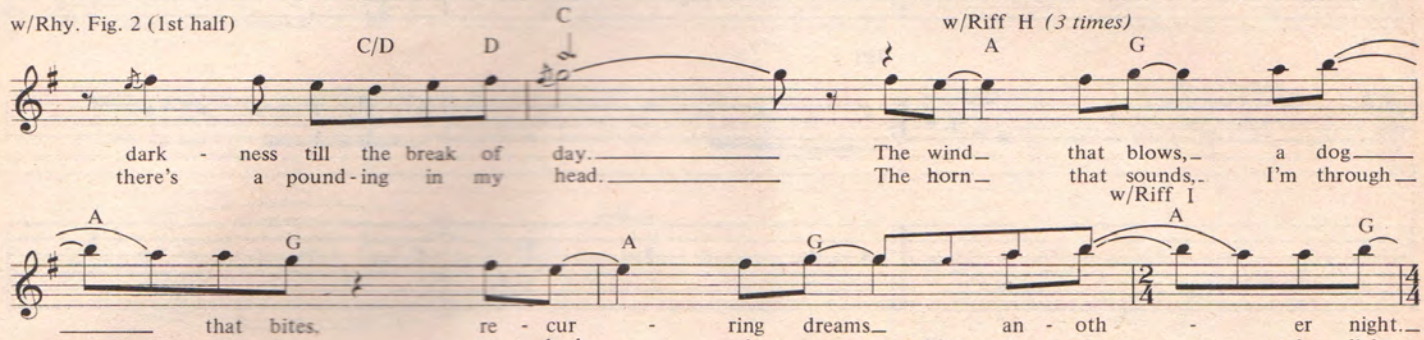

E5 D5
D5 C5
Riff E
14:12
C5 D5
G/D D7
Riff F
14:12
Rhy. Fig. 1
Riff G
D7 C/D D G/D D7
Rhy. Fig. 2
end Rhy. Fig. 2

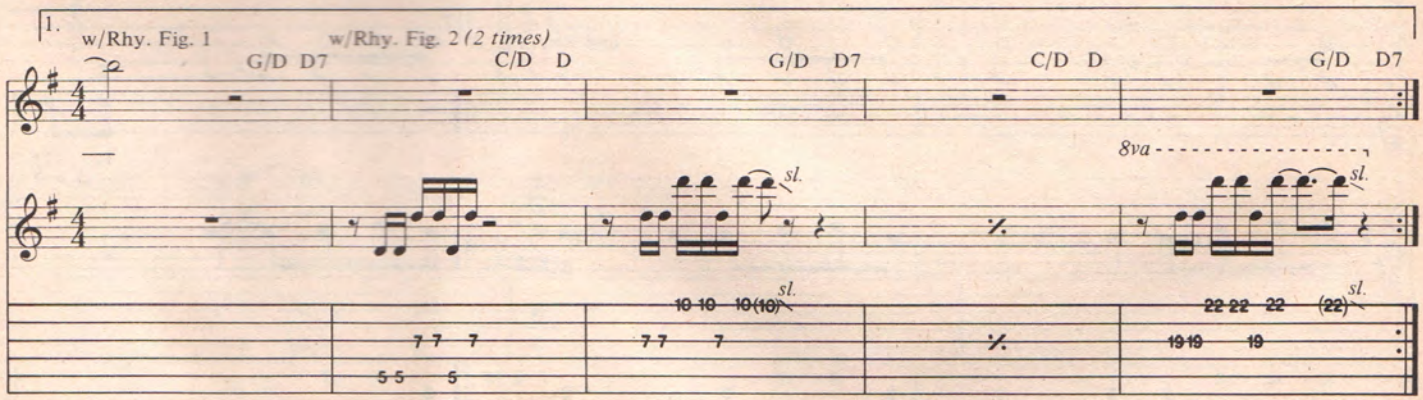


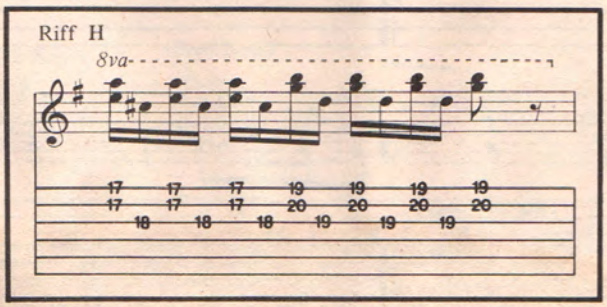
1st, 2nd Verses

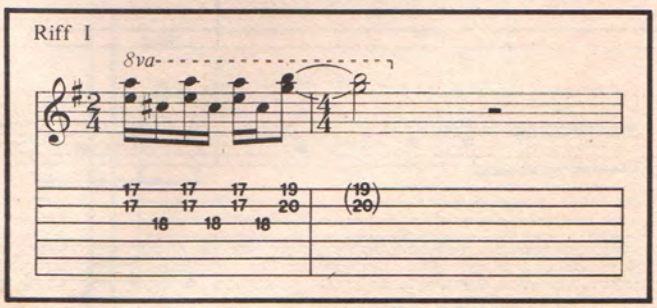
Repeat Rhy. Fig. 2 *(3 times)*

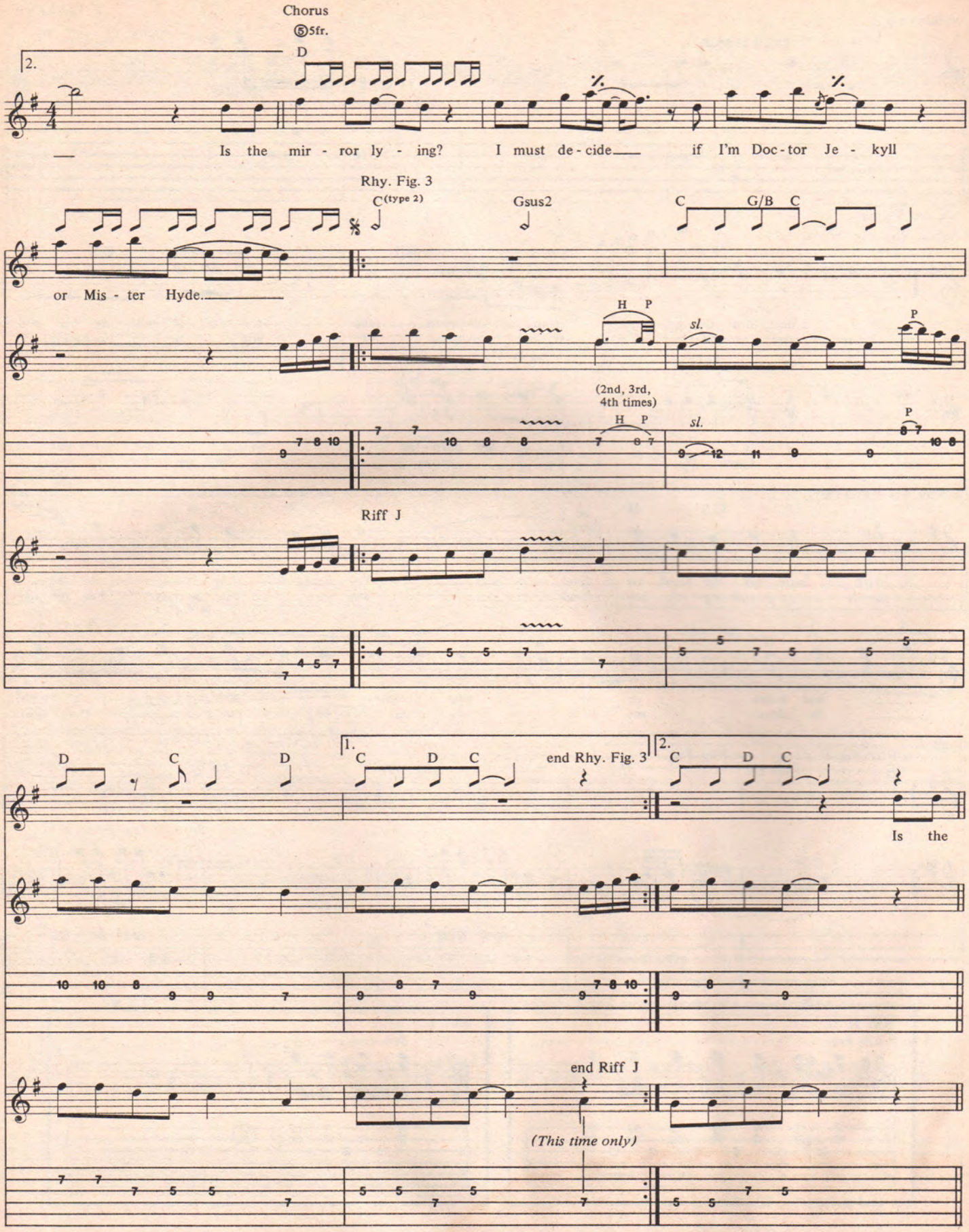


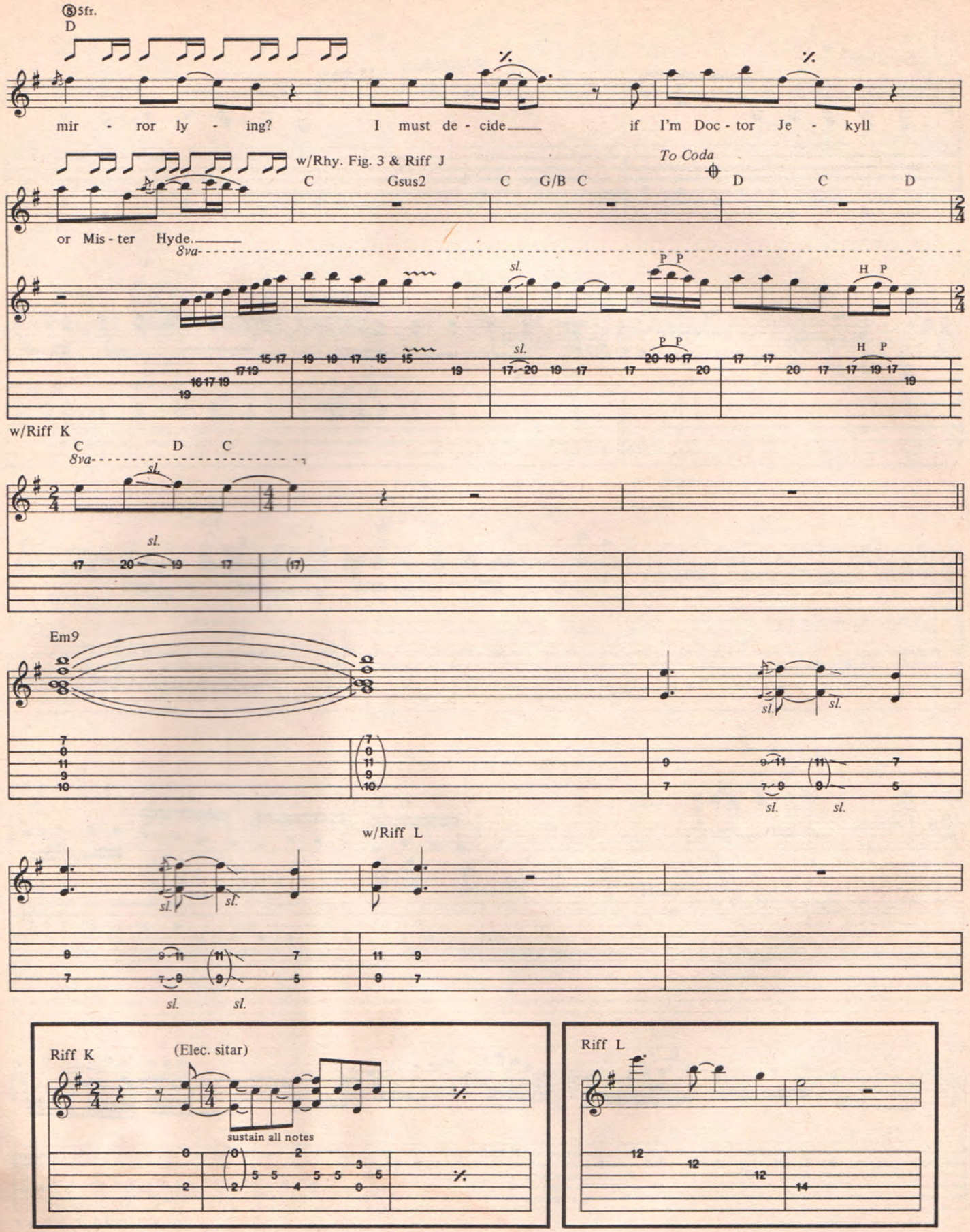


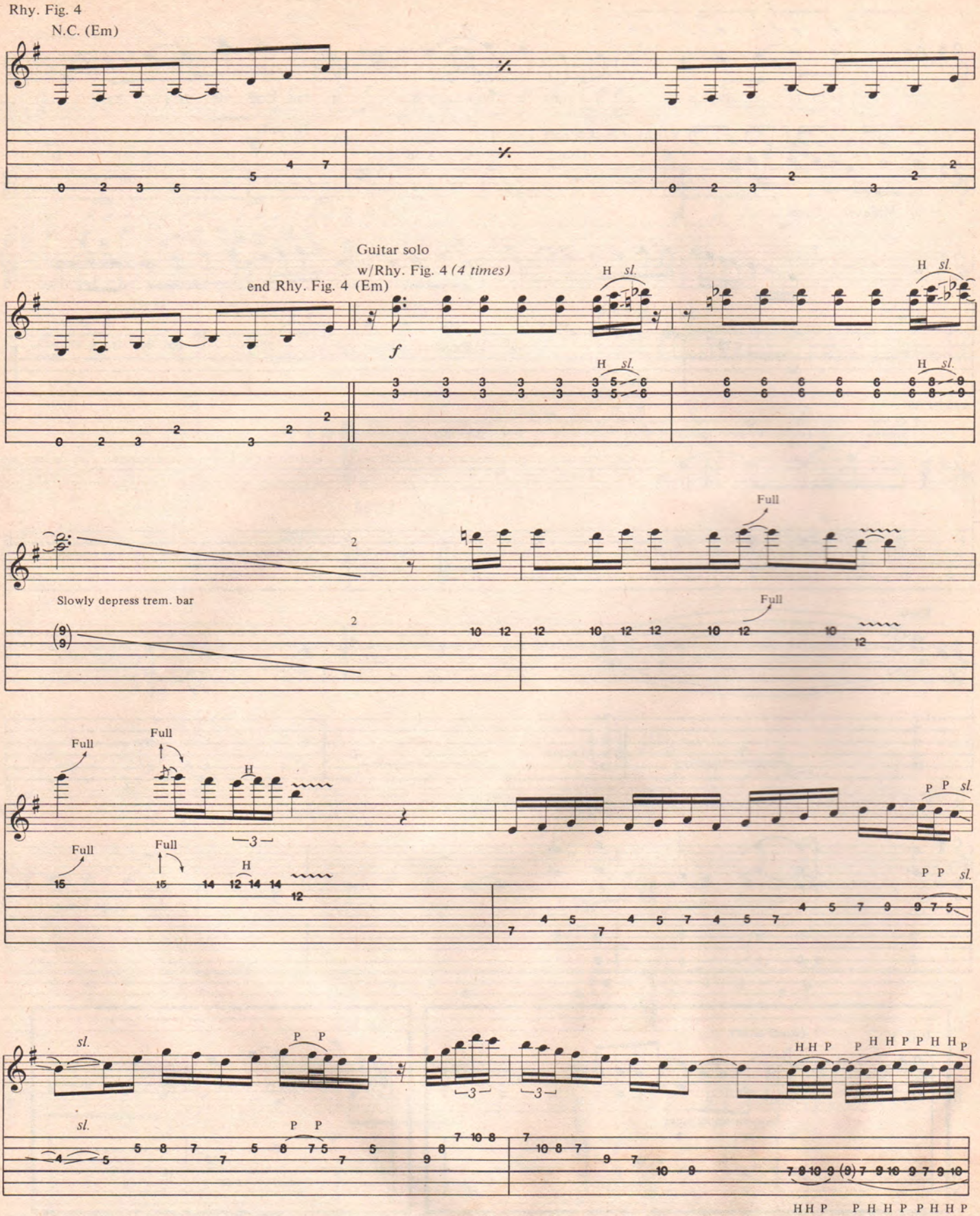


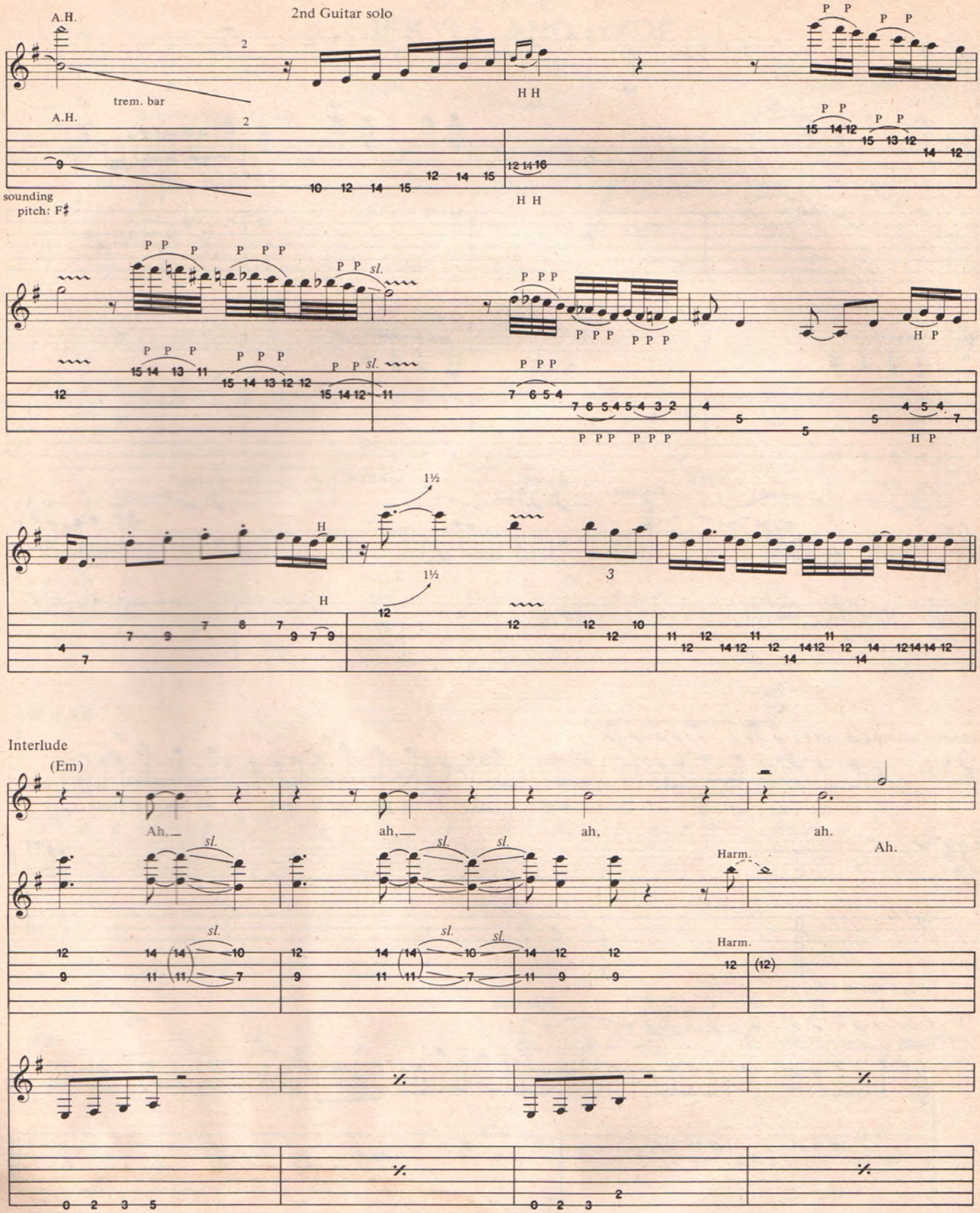


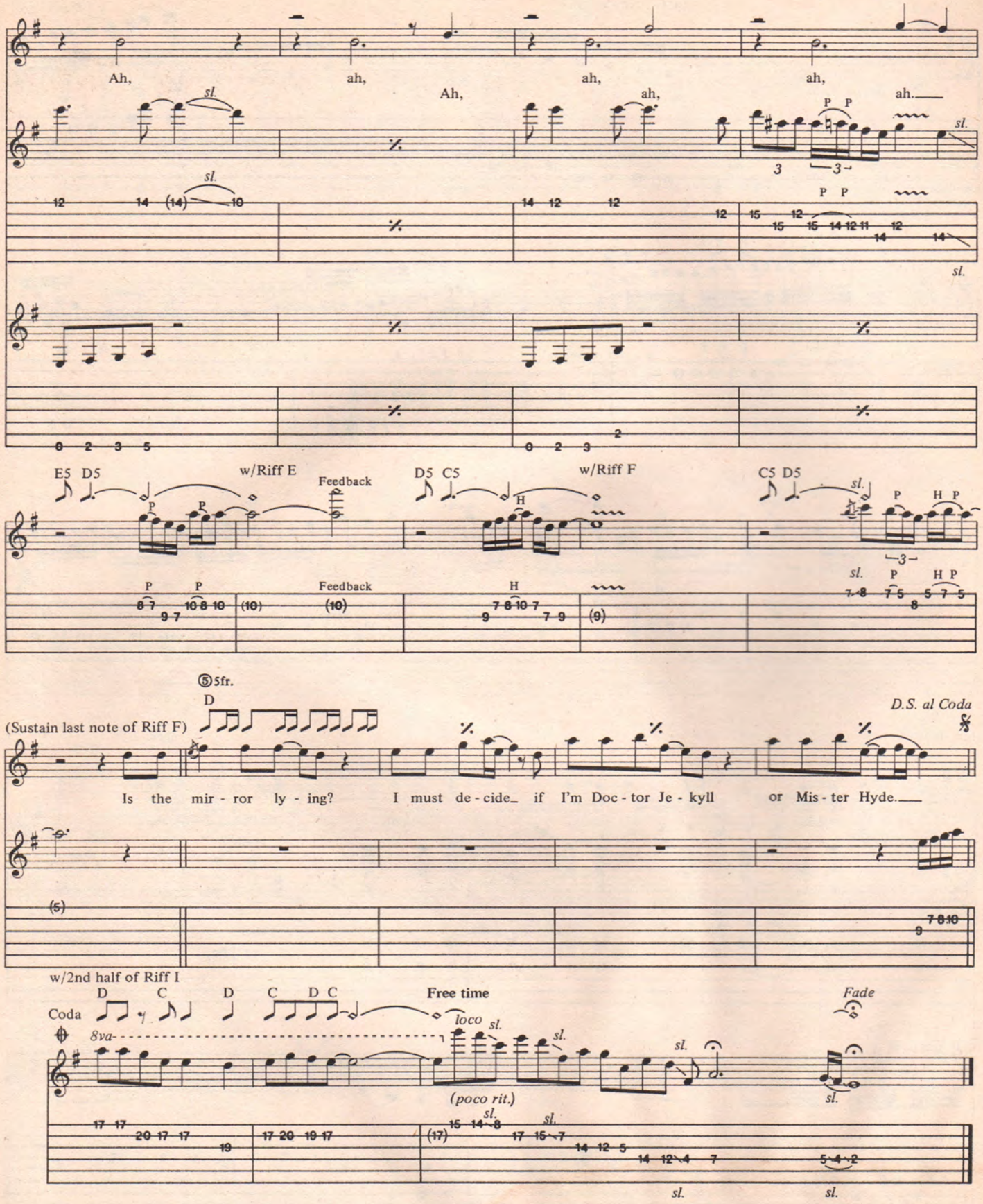



Chorus
5fr.
2.
D
Is the mir - ror ly - ing? I must de - cide if I'm Doc - tor Je - kyll
Rhy. Fig. 3
C(type 2)
Gsus2
C G/B C
or Mis - ter Hyde.
H P
sl.
P
(2nd, 3rd, 4th times)
H P
sl.
P
Riff J
D C D
1. C D C
end Rhy. Fig. 3
2. C D C
Is the
end Riff J
(This time only)


5fr.
D
mir - ror ly - ing? I must de - cide if I'm Doc - tor Je - kyll
w/Rhy. Fig. 3 & Riff J
To Coda
C Gsus2 C G/B C D C D
or Mis - ter Hyde.
8va
sl.
P P
H P
w/Riff K
C D C
Em9
w/Riff L
Riff K
(Elec. sitar)
sustain all notes
Riff L


Rhy. Fig. 4
N.C. (Em)
Guitar solo
w/Rhy. Fig. 4 (4 times)
end Rhy. Fig. 4 (Em)
f
H sl.
Full
Slowly depress trem. bar
P P sl.
sl.
HH P P H H P P H H P

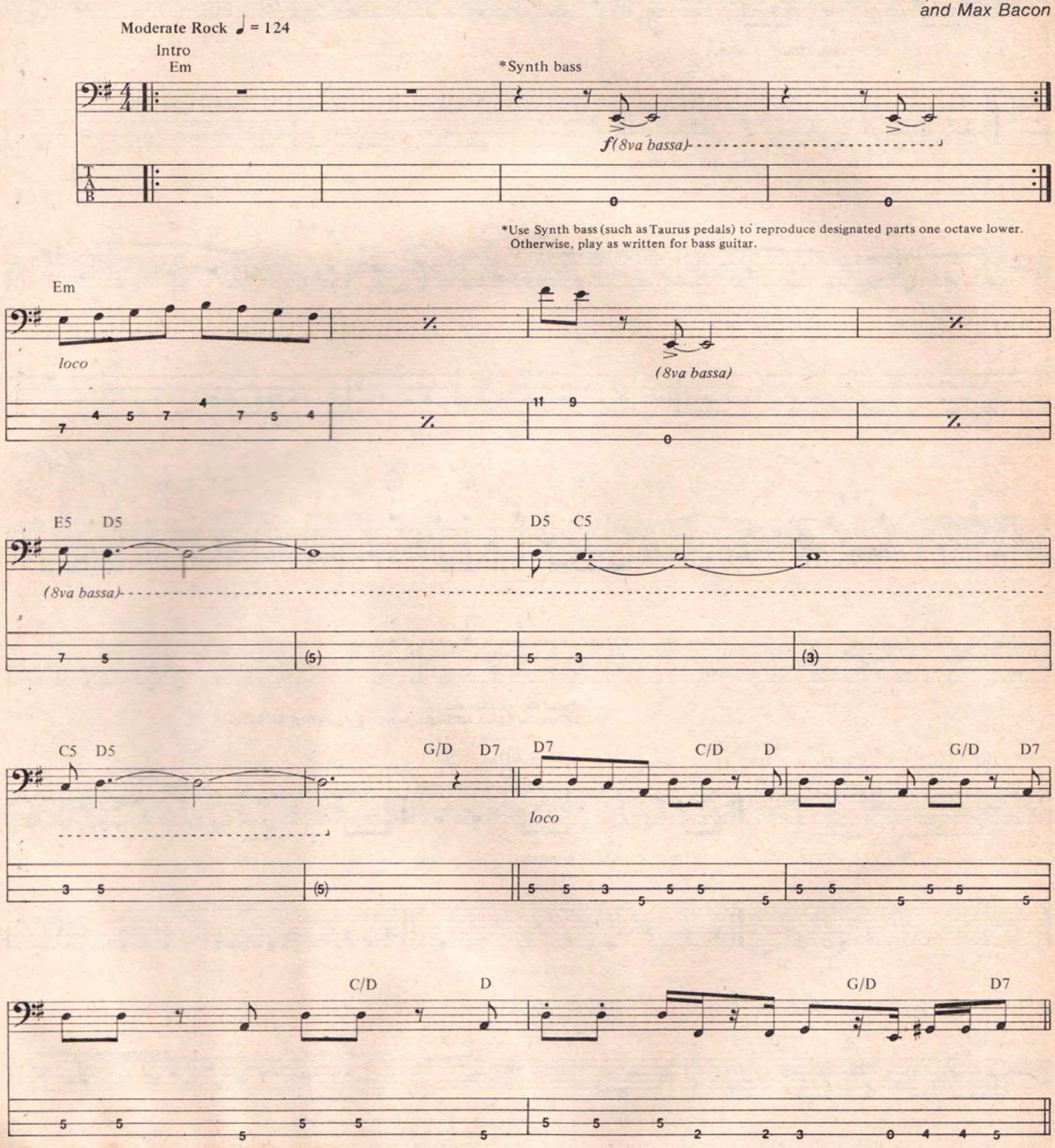

A.H.
2nd Guitar solo
trem. bar
sounding pitch: F♯
H H
P P
sl.
H P
1½
Interlude
(Em)
Ah,
ah,
ah,
ah.
Ah.
Harm.


Ah, ah, Ah, ah, ah, ah, ah, ah.
sl.
E5 D5
w/Riff E
Feedback
D5 C5
w/Riff F
C5 D5
P
H
5fr.
D
(Sustain last note of Riff F)
D.S. al Coda
Is the mir - ror ly - ing? I must de - cide_ if I'm Doc - tor Je - kyll or Mis - ter Hyde.
w/2nd half of Riff I
Coda
D C D C D C
Free time
Fade
8va
loco
(poco rit.)

BASS LINE FOR

JEKYLL AND HYDE

Words and Music by
Steve Howe, Steve Hackett
and Max Bacon



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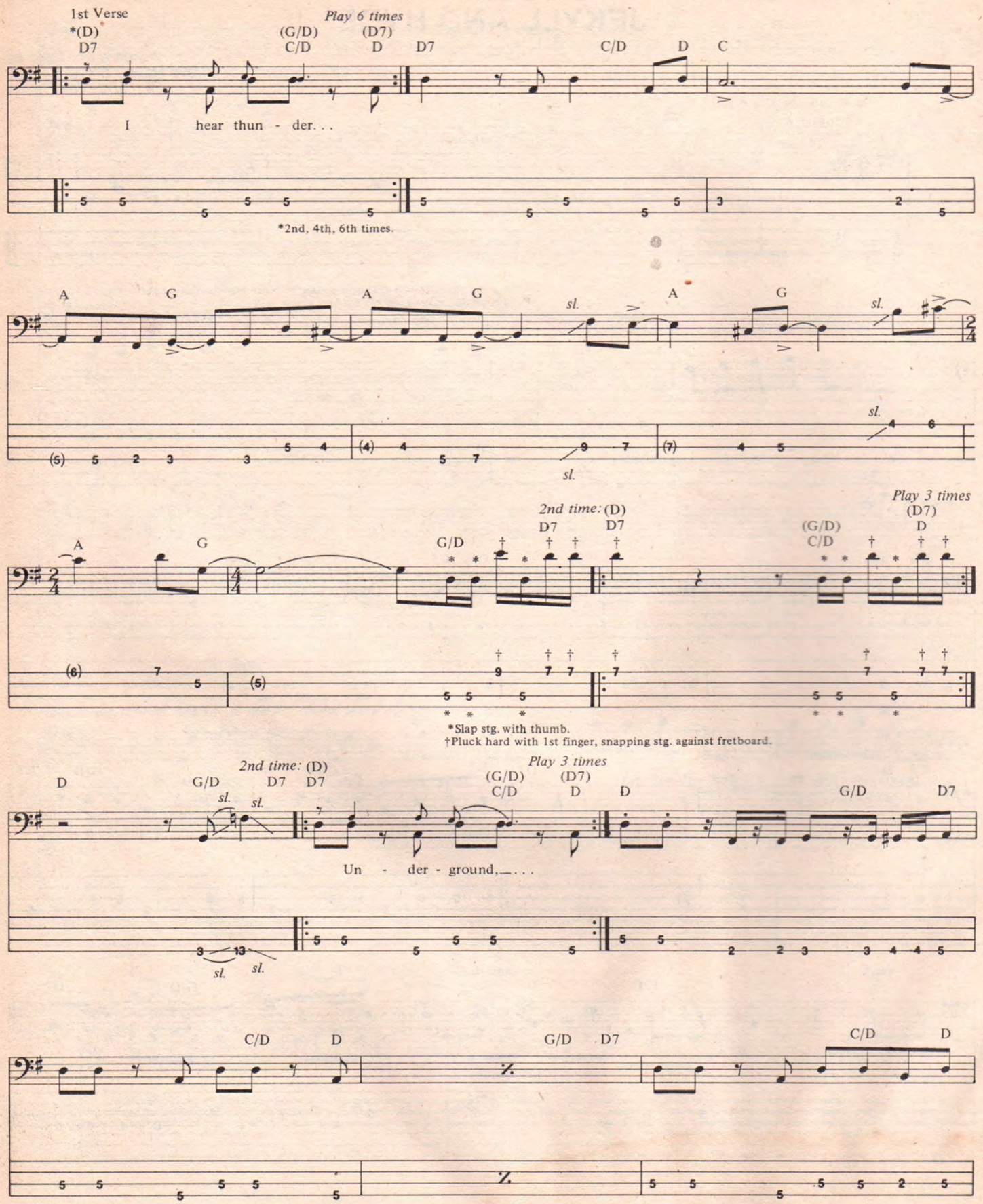
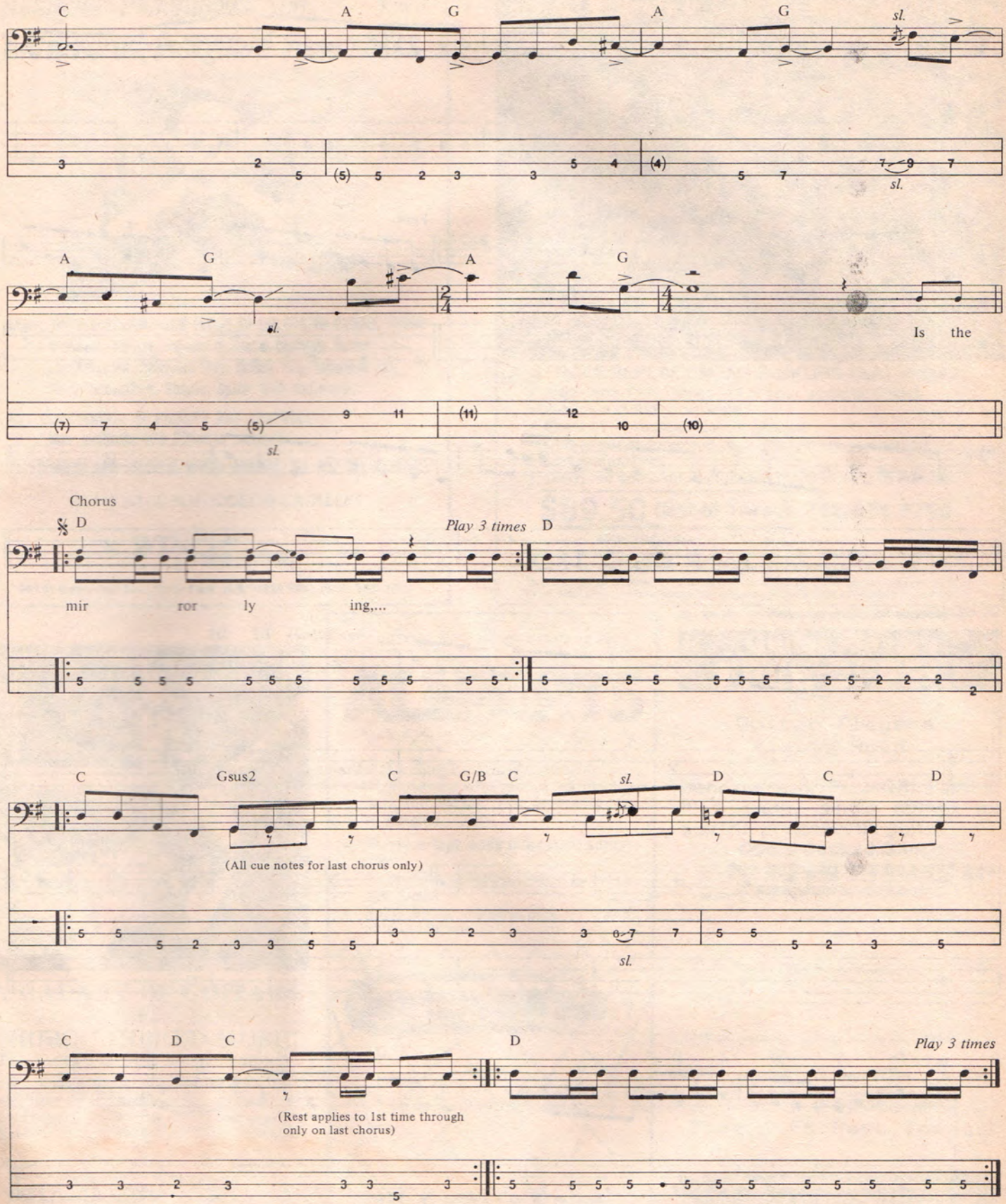
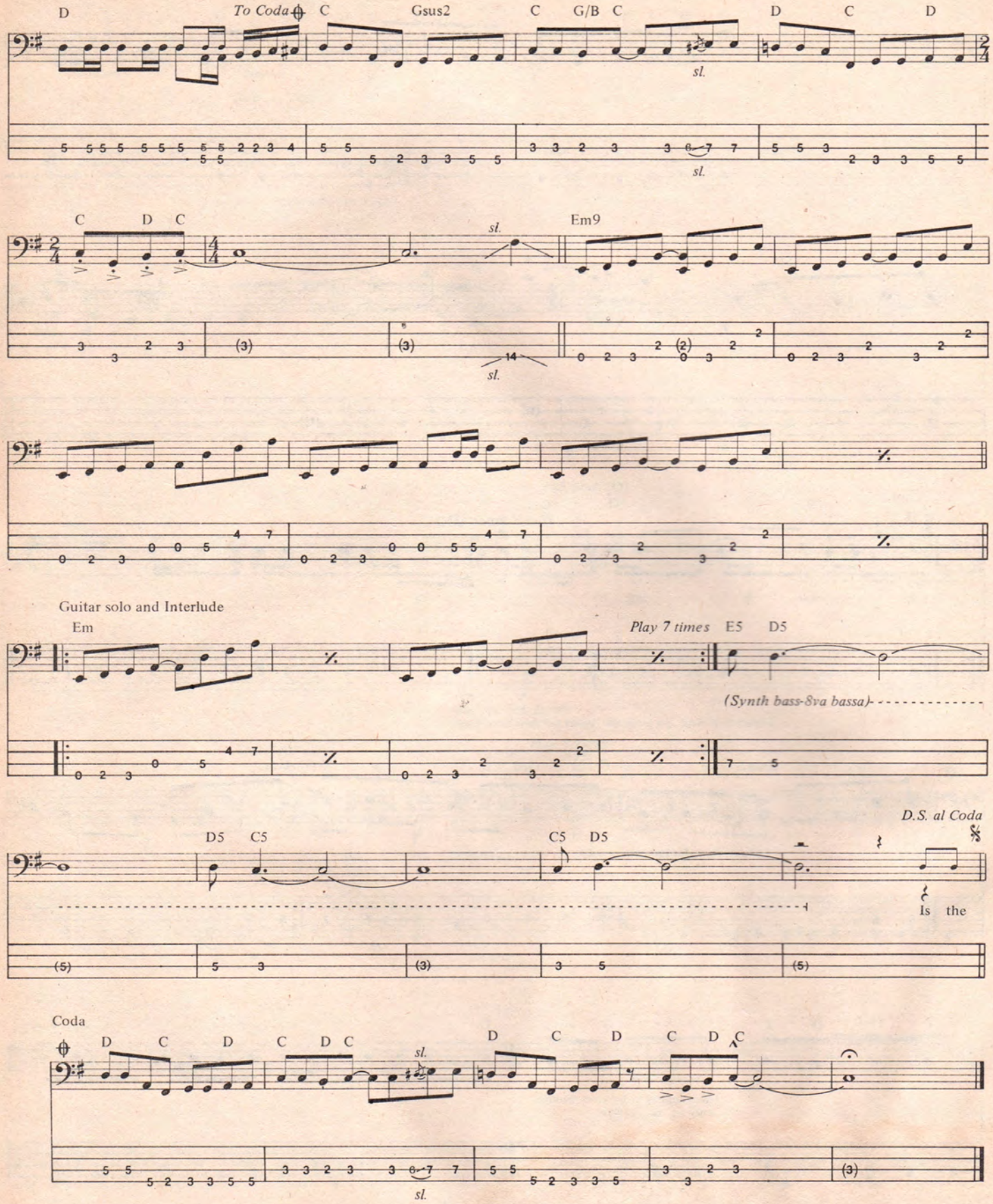

1st Verse
*(D)
D7
(G/D)
C/D
Play 6 times
(D7)
D
D7
C/D
D
C
I hear thun - der. . .
*2nd, 4th, 6th times.
A
G
A
G
sl.
A
G
sl.
sl.
sl.
A
G
G/D
2nd time: (D)
D7
D7
Play 3 times
(D7)
(G/D)
C/D
D
*Slap stg. with thumb.
†Pluck hard with 1st finger, snapping stg. against fretboard.
D
G/D
sl.
sl.
2nd time: (D)
D7
D7
Play 3 times
(G/D)
C/D
(D7)
D
D
G/D
D7
Un - der - ground, . . .
sl.
sl.
C/D
D
G/D
D7
C/D
D


C
A
G
A
G
sl.
sl.
A
G
A
G
sl.
Is the
sl.
Chorus
D
Play 3 times
D
mir ror ly ing,...
C
Gsus2
C
G/B
C
sl.
D
C
D
(All cue notes for last chorus only)
sl.
C
D
C
D
Play 3 times
(Rest applies to 1st time through only on last chorus)


D
To Coda
C
Gsus2
C
G/B
C
D
C
D
sl.
C
D
C
sl.
Em9
Guitar solo and Interlude
Em
Play 7 times
E5
D5
(Synth bass-8va bassa)
D.S. al Coda
D5
C5
C5
D5
Is the
Coda
D
C
D
C
D
C
sl.
D
C
D
C
D
C

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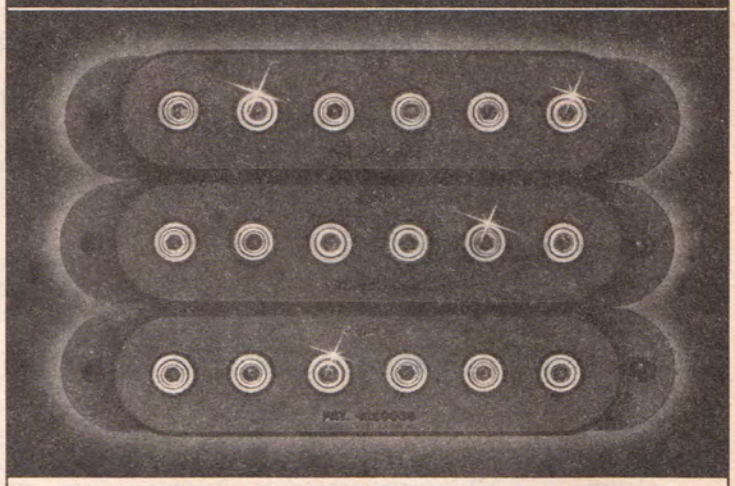

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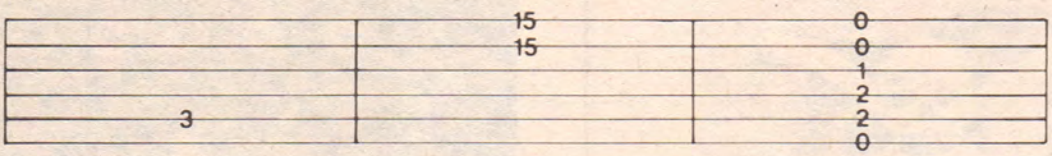
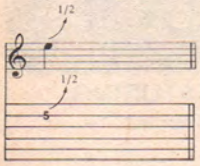
TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

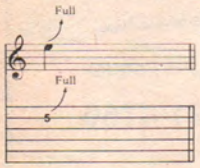


5th string, 3rd fret — *1st string, 15th fret, 2nd string, 15th fret, played together* — *an open E chord*

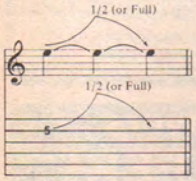
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



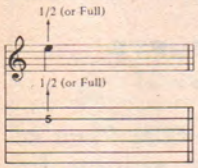
BEND: Strike the note and bend up ½ step (one fret).



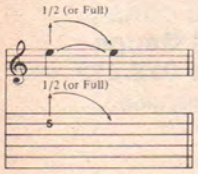
BEND: Strike the note and bend up a whole step (two frets).



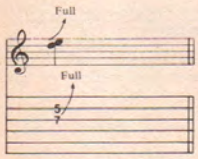
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



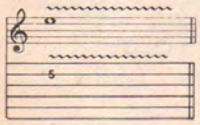
GHOST BEND: Bend the note up ½ (or whole) step, then strike it.



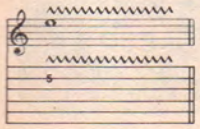
GHOST BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



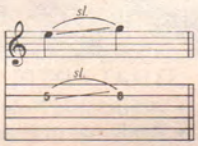
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.



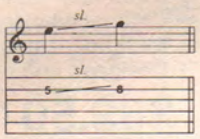
VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



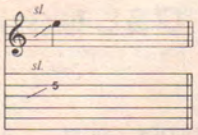
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



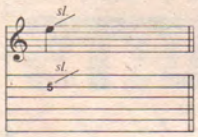
SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



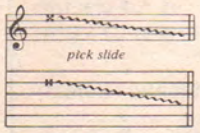
SLIDE: Same as above, except the second note is struck.



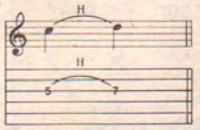
SLIDE: Slide up to the note indicated from a few frets below.



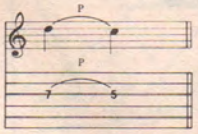
SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



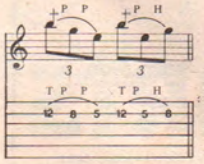
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



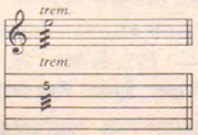
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



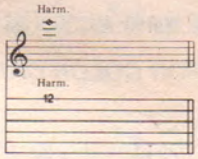
PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



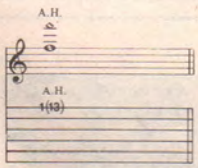
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



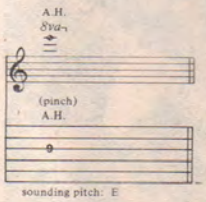
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



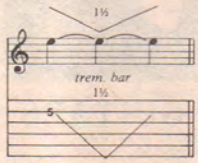
NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



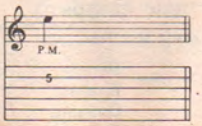
ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



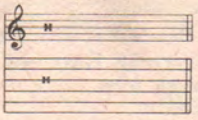
ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



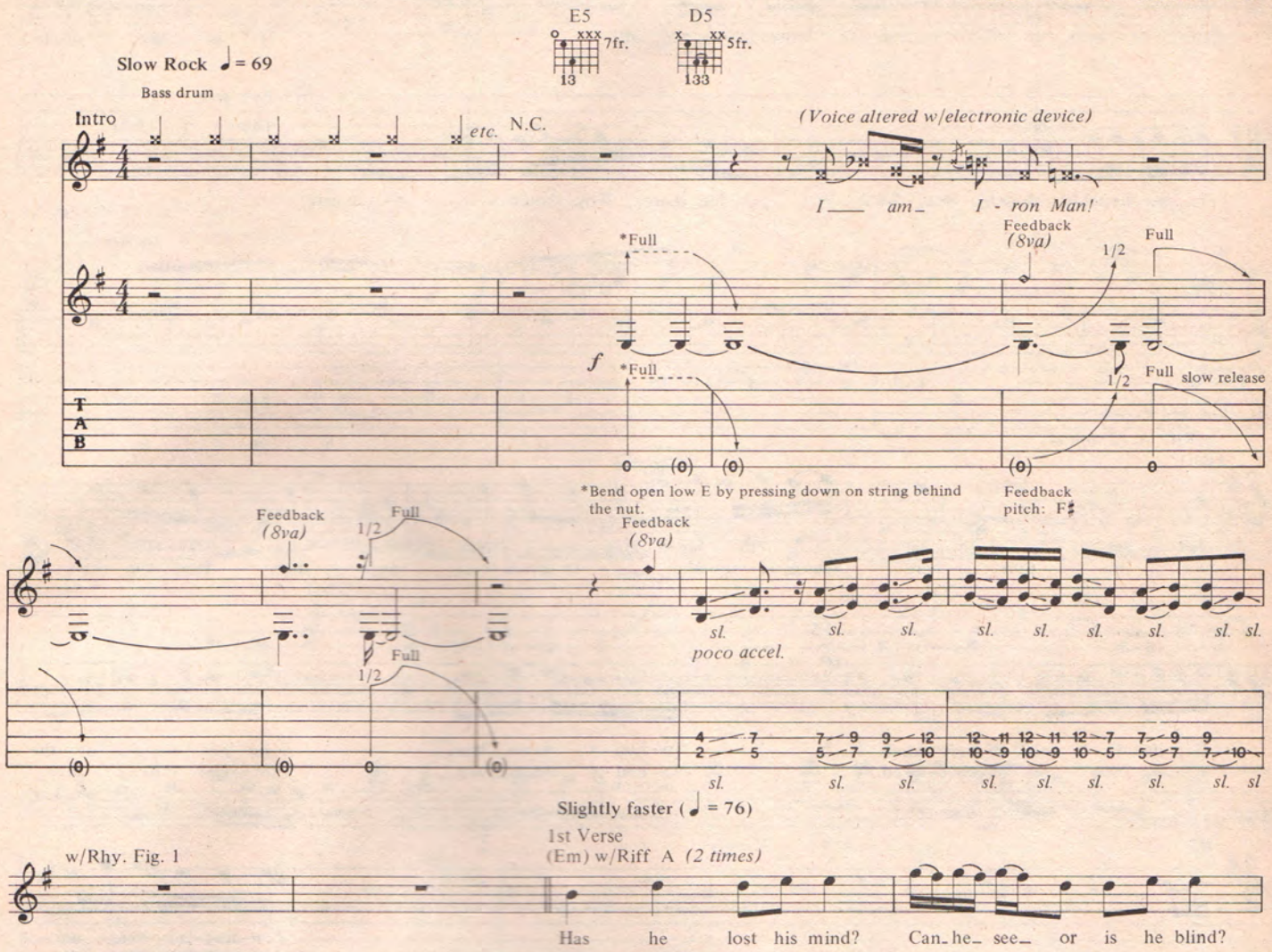
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

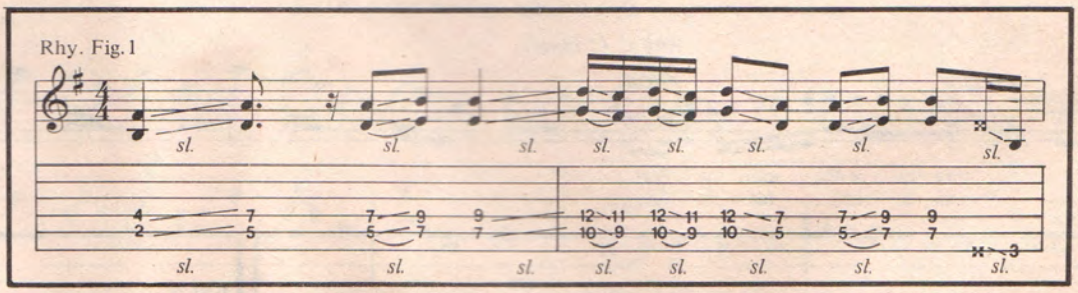
Tablature Explanation page 70

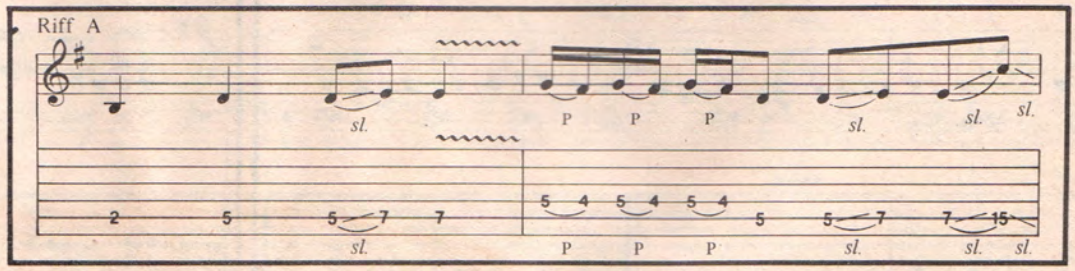
IRON MAN

As recorded by Black Sabbath
(From the album PARANOID/Warner Brothers)

Words and Music by
Frank Iommi, John Osbourne,
William Ward & Terence Butler







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Rhy. Fig. 1 — Riff A *(2 times)*

Can he walk at all, or_ if he moves_ will he fall? Is he live or dead?

Riff B (Bm) (A)

I__ see_thoughts_with-in his head. We'll just pass him there. Why_ should_ we___ e - ven care?

(Bm) (A) (Bm) (A) Rhy. Fig. 1 *(2 times)* (Em)

2nd, 3rd Verses
w/Riff A *(2 times)*
(Em)

2. He was turned to steel in__ the_ great mag - net - ic field, when he trav - elled time
3. Now the time is here for_ I- ron Man____ to spread fear, venge - ance from the grave

E5 D5

for_ the_ fu - ture of man - kind. No - bod - y wants_ him,_ he just stares__ at the
kills_ the_ peo - ple he once saved. No - bod - y wants_ him,_ they just turn___ their

Riff C *(2 times)*
B5 E5

world._ Plan-ning his venge - ance,_
heads._ No - bod - y helps_ him,_

D5 Riff C *(2 times)*
B5

that he will__ soon un - furl._
now he has__ his re - venge._

Riff B
(Bm) 1/4 (A) (Bm) 1/4 (A)
sl.
(Play grace note 1st time only)
1/4 1/4
sl.

Riff C
B5

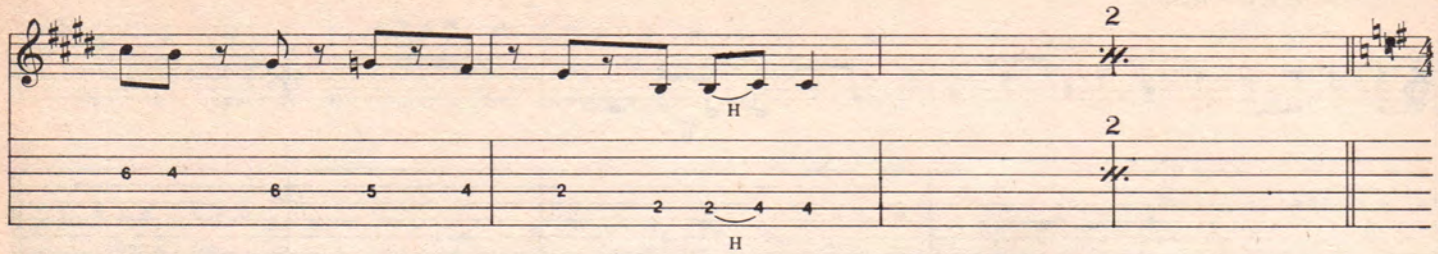
(Double-time feel)

N.C. (C♯m)

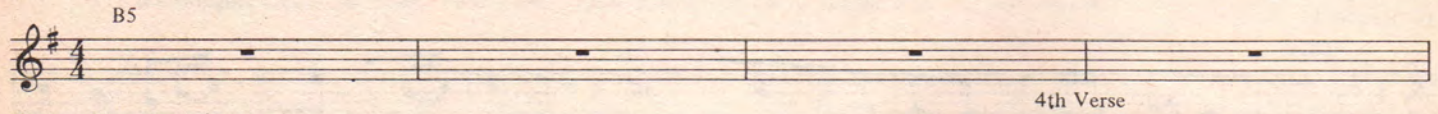
Guitar solo I

(C♯m)

*Bend B stg. with 3rd finger and catch G stg. under it simultaneously.

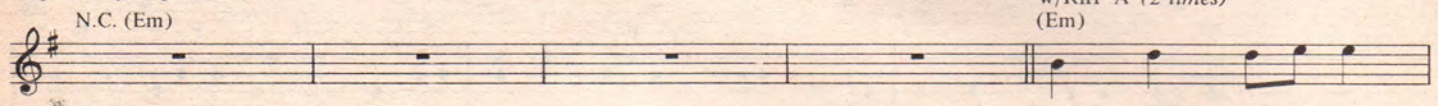


Riff C *(4 times)*

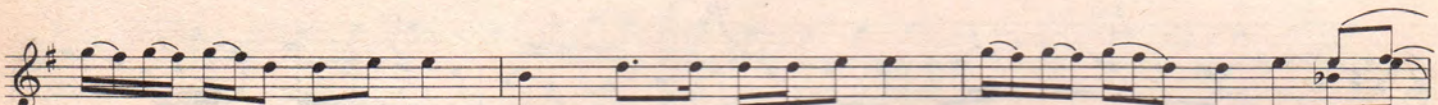


Repeat Rhy. Fig. 1 *(2 times)*

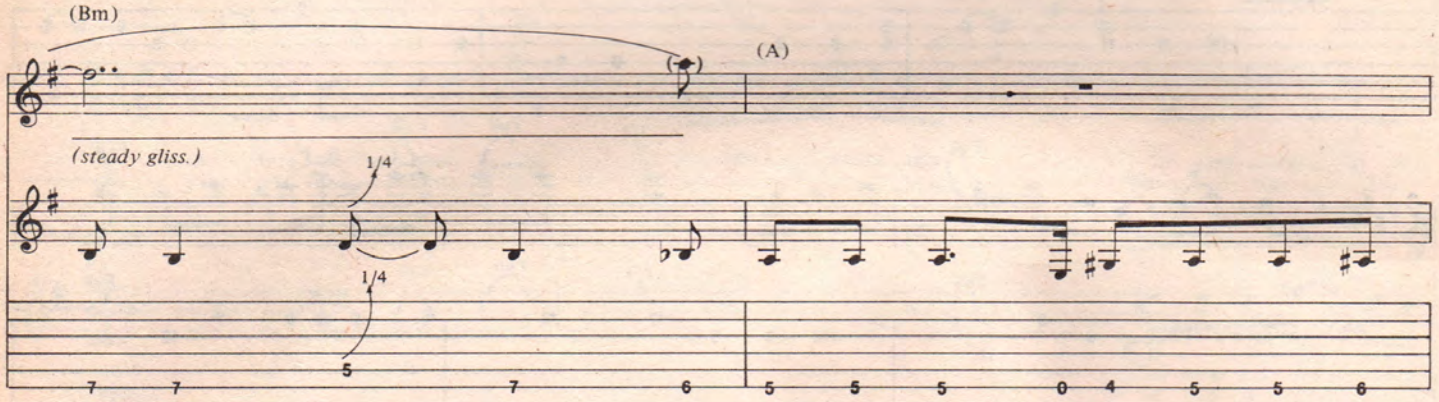
4th Verse
w/Riff A *(2 times)*

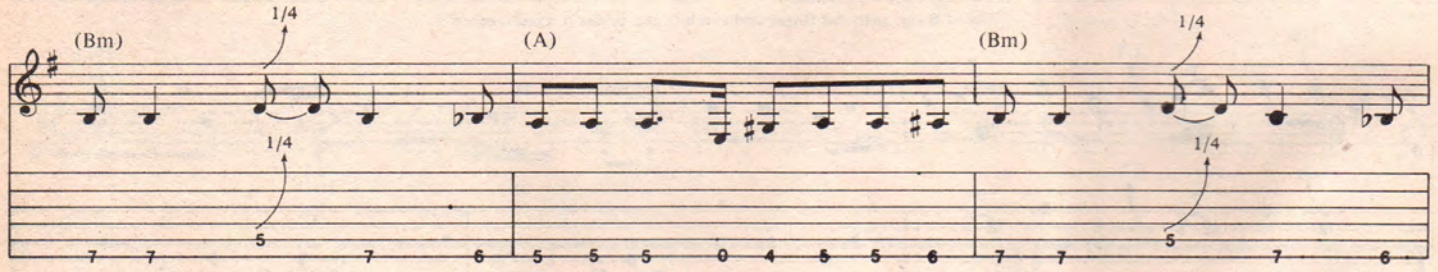


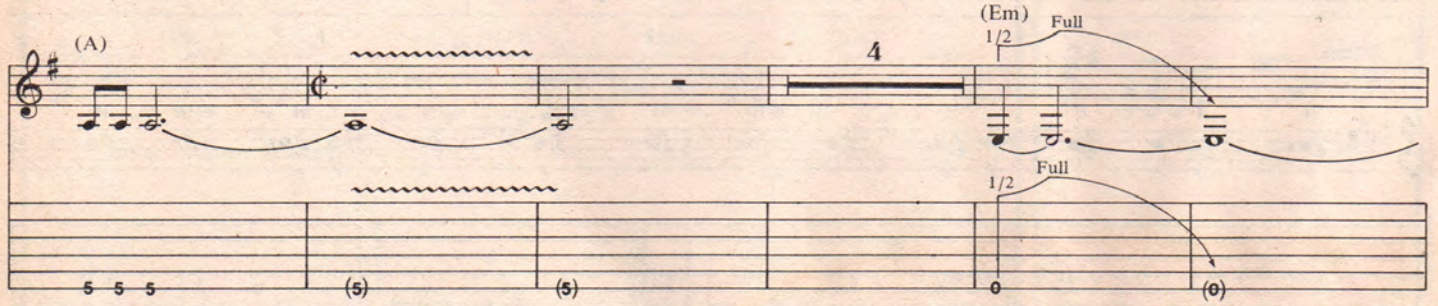
Heav - y boots of lead,

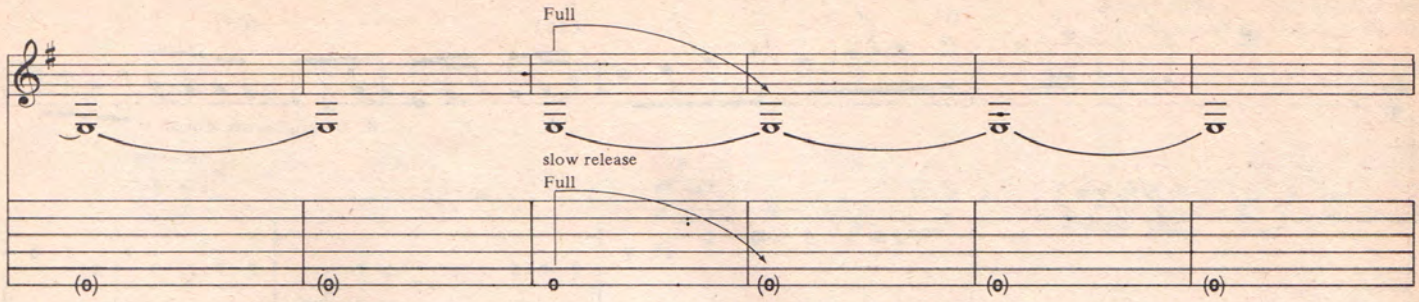


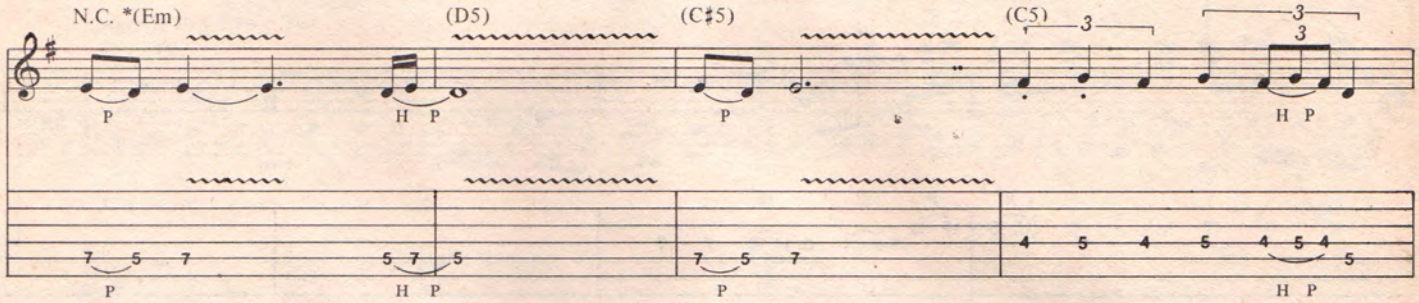
fills_ his_ vic - tims full of dread, run - ning as fast as they can, I - ron_ Man_ lives a - gain!_



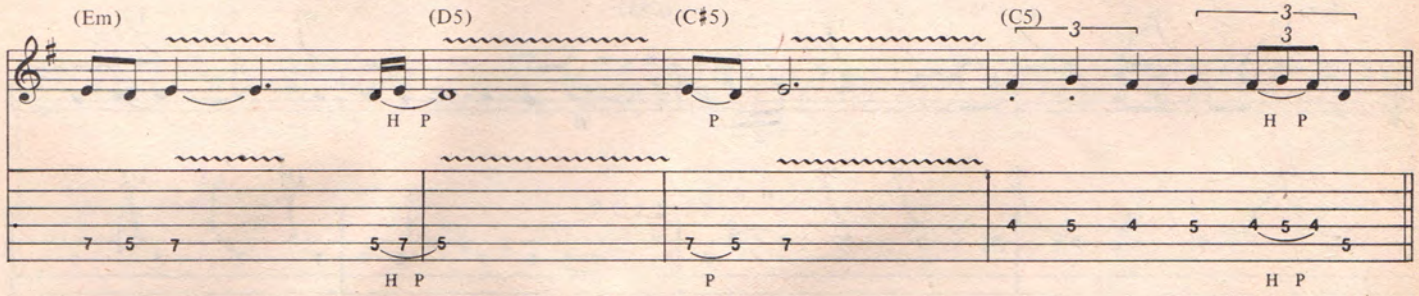


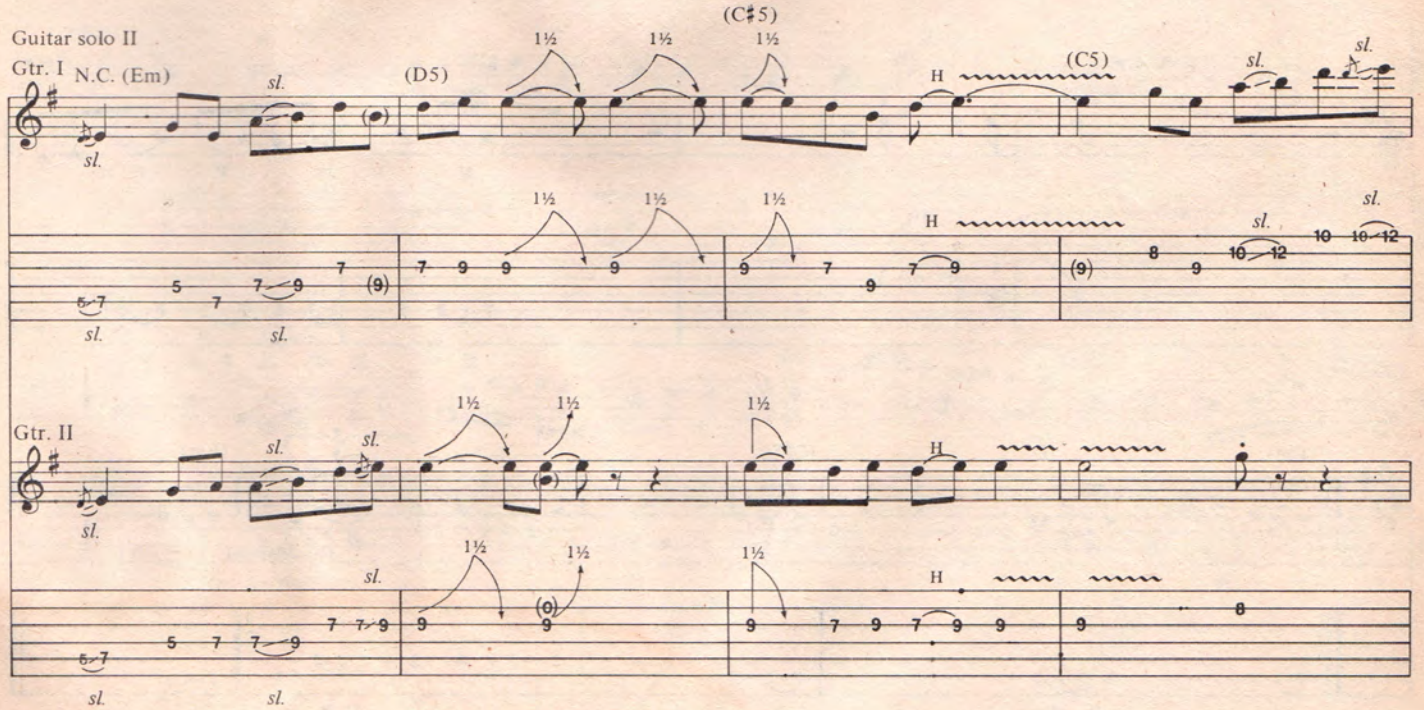


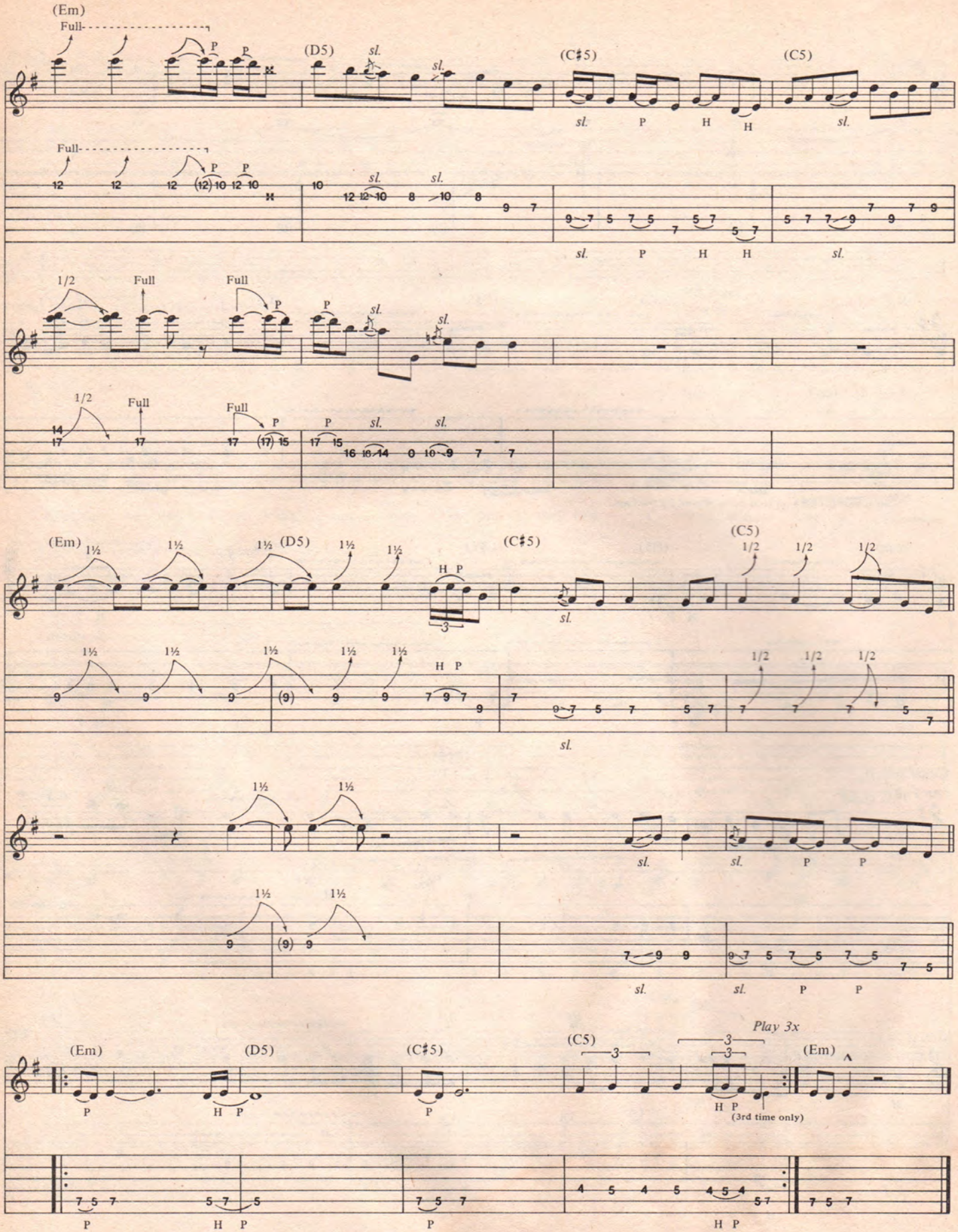




*Chord names based on root notes played by the bass.

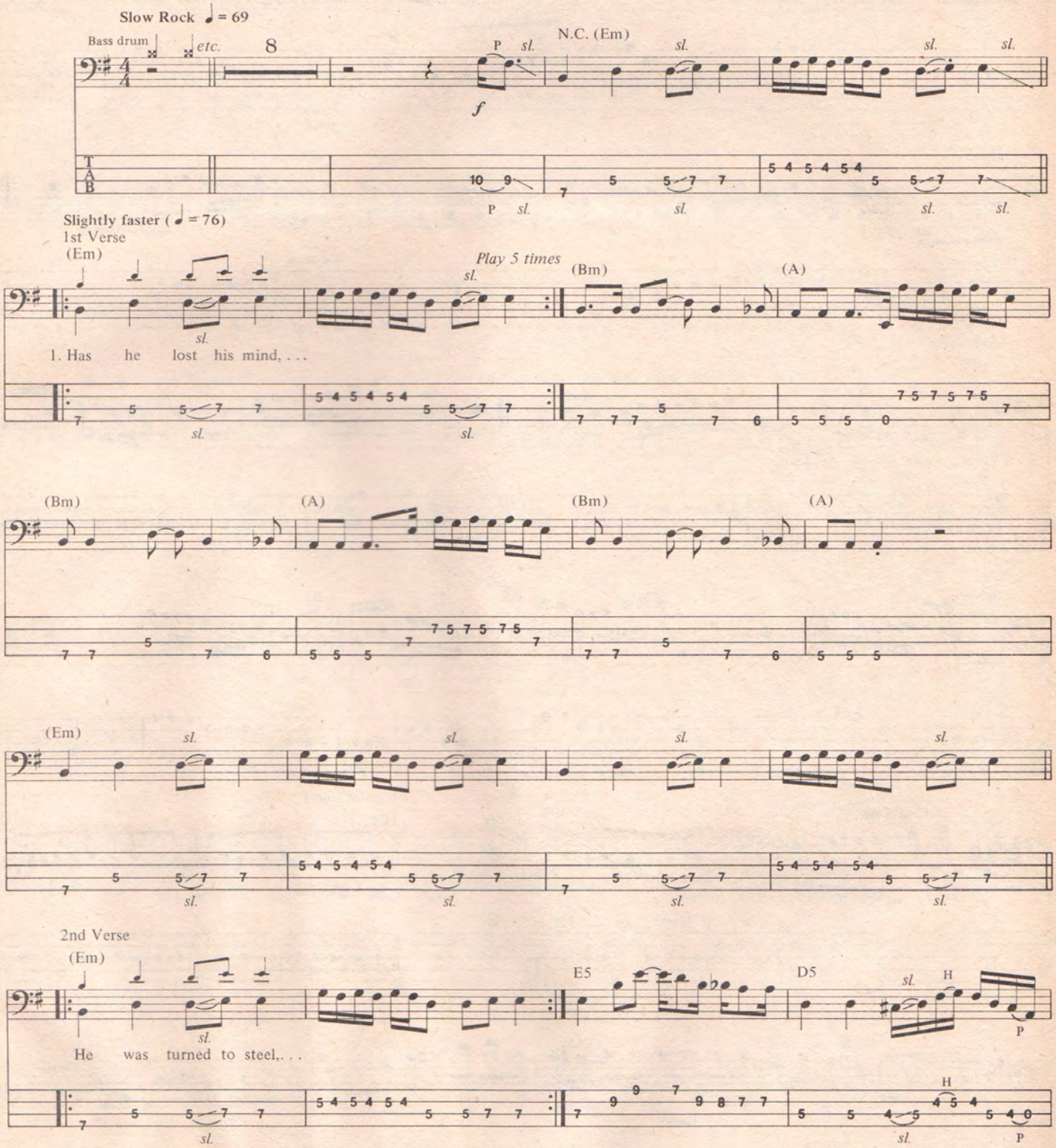





(Em)
Full
P
(D5)
sl.
(C♯5)
(C5)
H
1/2
Full
1½
H P
3
Play 3x
(3rd time only)

BASS LINE FOR
IRON MAN

Words and Music by
Frank Iommi, John Osbourne,
William Ward & Terence Butler



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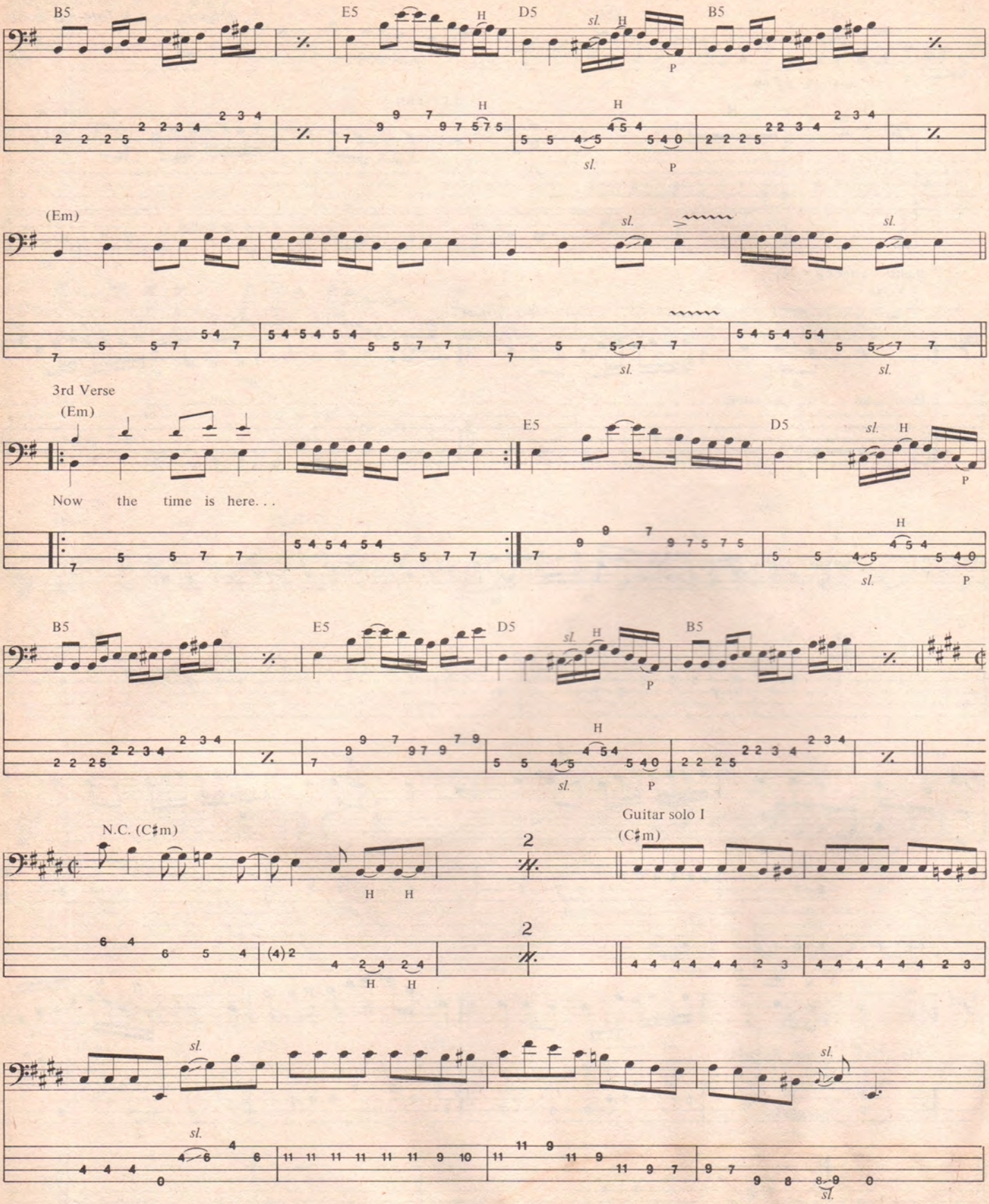
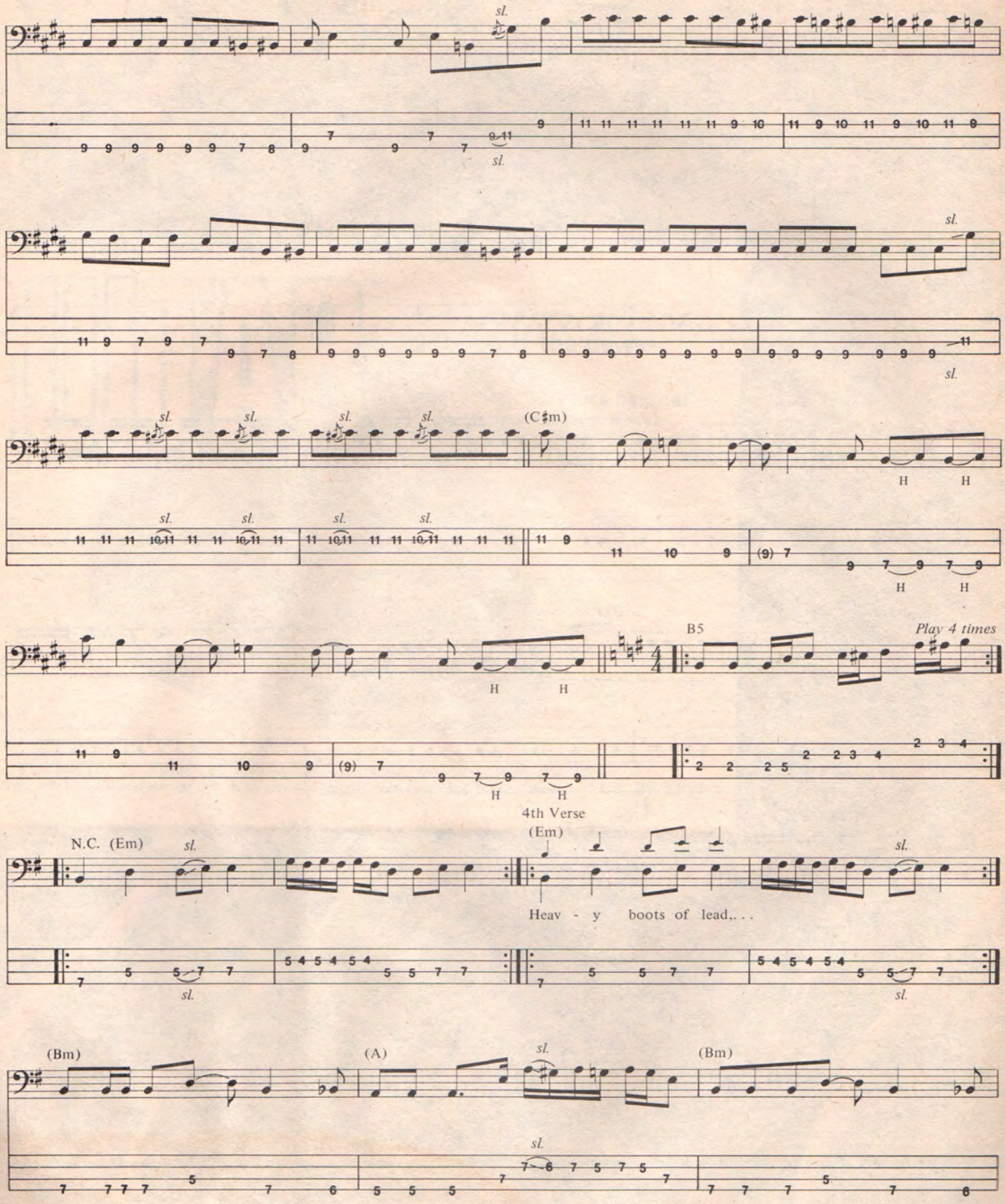
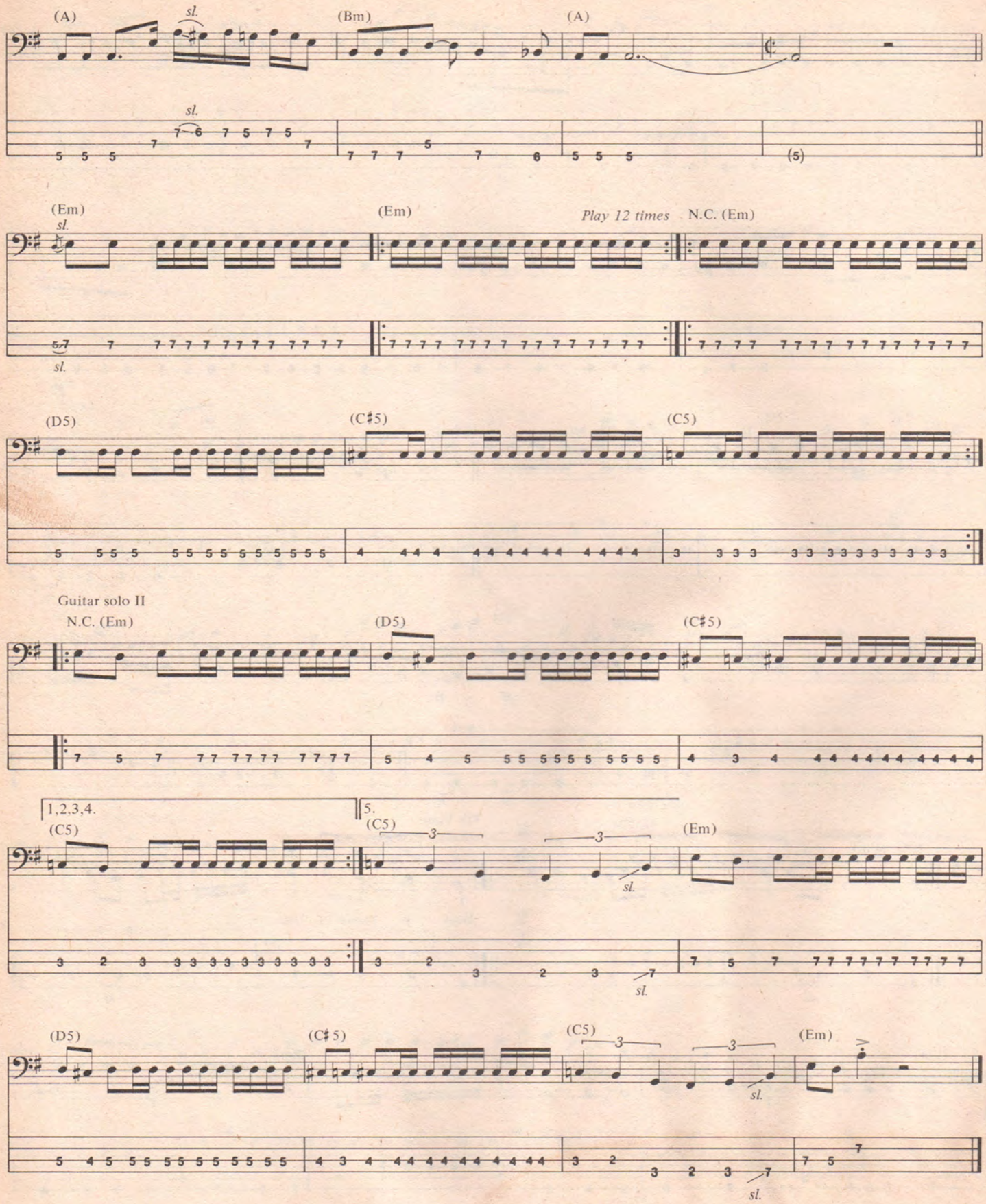
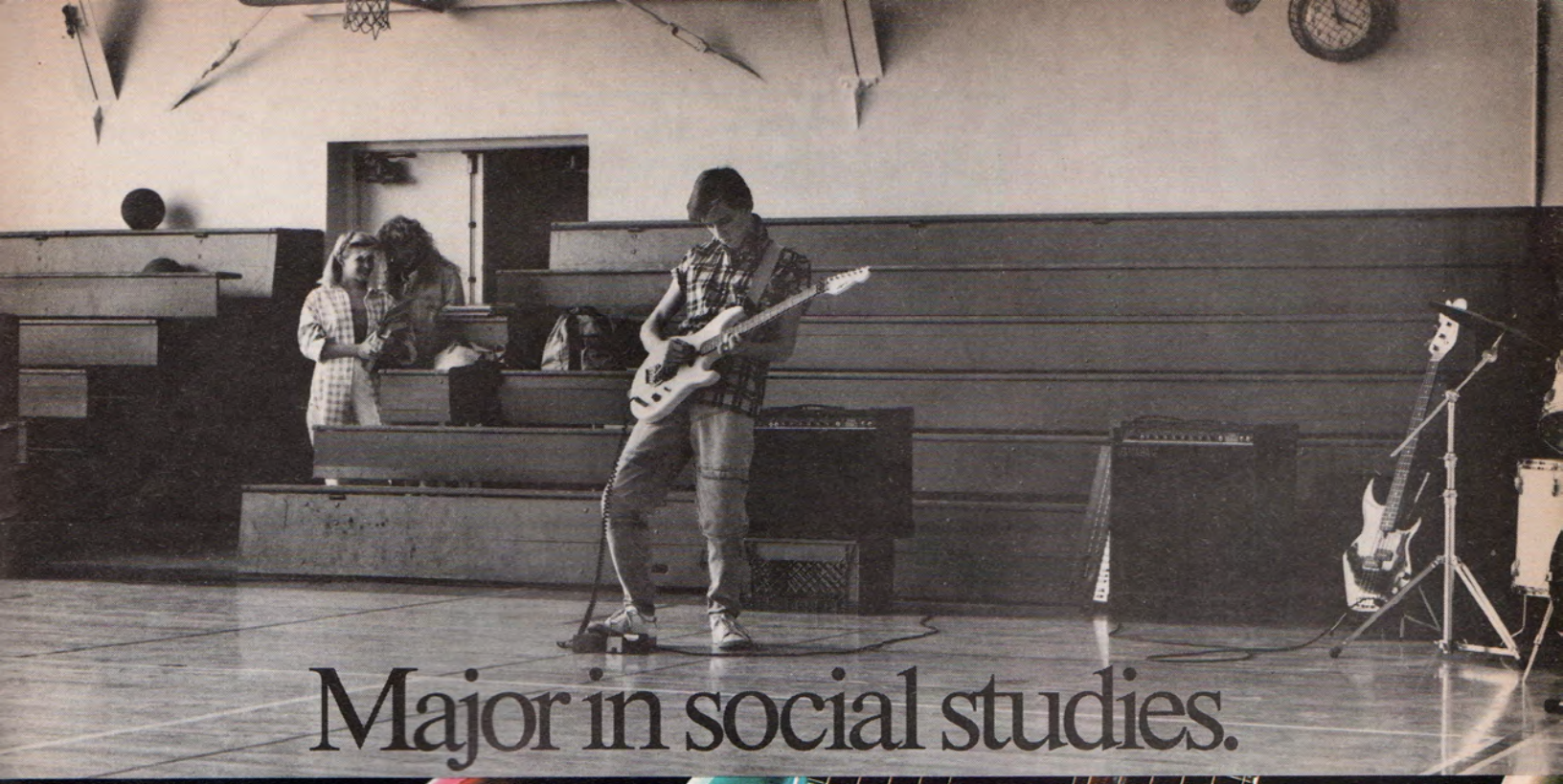

B5
E5
D5
B5
(Em)
3rd Verse
(Em)
Now the time is here. . .
E5
D5
B5
E5
D5
B5
N.C. (C♯m)
Guitar solo I
(C♯m)


sl.
(C♯m)
H
B5
Play 4 times
4th Verse
N.C. (Em)
(Em)
Heav - y boots of lead,. . .
(Bm)
(A)


(A)
sl.
(Bm)
(A)
(Em)
(Em)
Play 12 times
N.C. (Em)
(D5)
(C♯5)
(C5)
Guitar solo II
N.C. (Em)
(D5)
(C♯5)
1,2,3,4.
(C5)
5.
(C5)
(Em)
(D5)
(C♯5)
(C5)
(Em)



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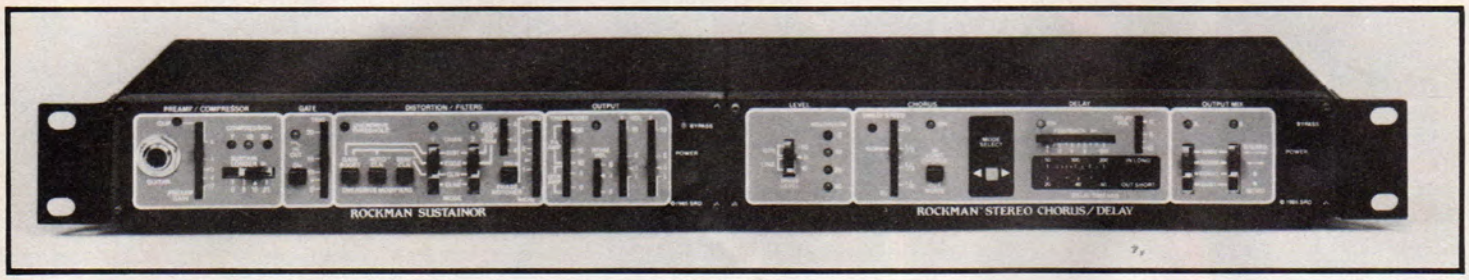

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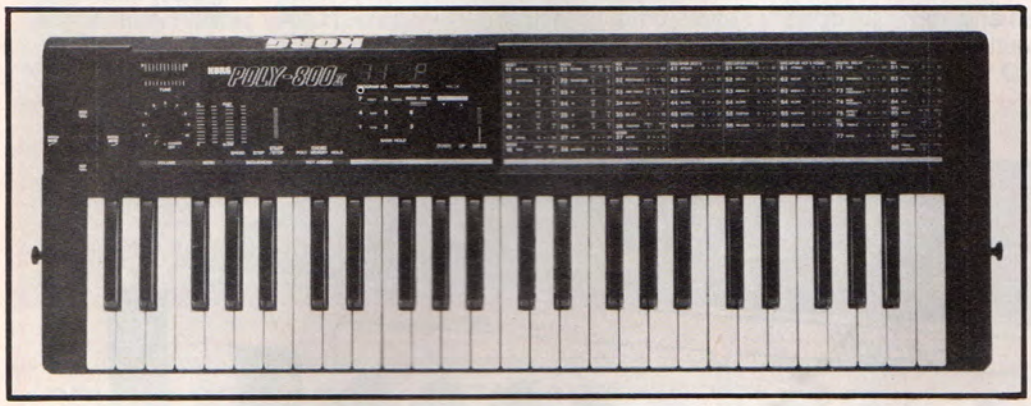

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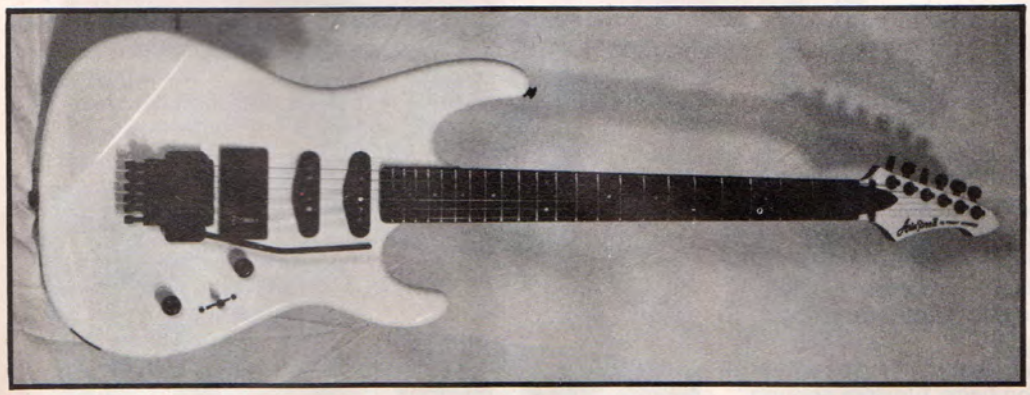

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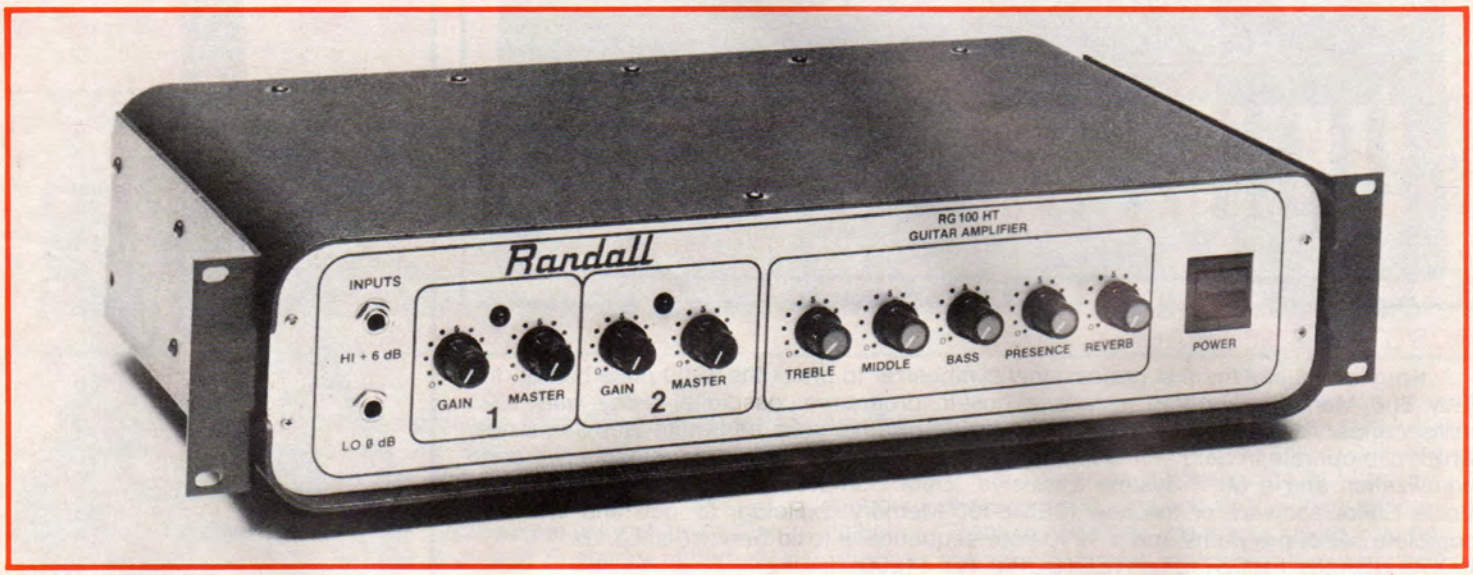

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the Vinyl Score

by Buzz Morison

TUFF ENUFF—The Fabulous Thunderbirds
CBS Associated BFZ 40304

Performance: Strong and hearty
Hot Spots: *Amnesia*, *True Love* and *I Don't Care*
Bottom Line: Texas barroom stomp at its best

The Fabulous Thunderbirds have been pounding out their machine-oiled rock and blues for years, cutting the occasional elusive album, making magazines here and there, but seemingly content in their own barroom intimacy with American roots rock tradition. **Tuff Enuff** is their latest speedball express, produced invisibly by Dave Edmunds, and packed with the driving, ripping rock that's made the band a legend even in places it's never played. The Birds are led by the solid tenor of Kim Wilson, who sings his well-travelled songs of love and yahoos with a gruff naturalness that brings the music right on home. On guitar is Jimmie Vaughan, Stevie Ray's older brother. His playing, while stylistically similar in its bleating sound to Stevie's, is simpler and not at all flashy, all the more fitting in the context of this band's big, mean sound. He takes brief but biting solos that reveal a steady, intelligent prowess. The band is rounded out by bassist Preston Hubbard and drummer Fran Christina, whose fierce rhythms get this band stomping. On **Tuff Enuff**, the Thunderbirds' rock basics cut to the gut like a shot of Wild Turkey, and there ain't no music tastier.

LITTLE MISS DANGEROUS—Ted Nugent
Atlantic 7 81632-1

Performance: Synthesized but bawdy
Hot Spots: *Little Miss Dangerous* and *Angry Young Man*
Bottom Line: Still raunchy and proud of it

Well, the Nuge is back and he's got himself a slicked up, mod sound that includes synths and drum machines, believe it or not. Pete Solley, the producer who resurrected Peter Frampton, has waved his bass-heavy magic wand over guitarist Nugent's musical scrawl in an attempt to make raunch and roll danceably fashionable. The result is a stomping set that may be Nugent's most commercial stab, but which wastes little time busting out of its machine-beat constraints for some characteristic Nugent glory noise guitar. The Nuge seems to have developed a serious harmonic affliction, perhaps from too much bow hunting with cranked Eddie Van Halen on his Walkman. His blowsy flail-wail dive bombs flip wildly 'round the thumping beat with spunk if not much style. The album's title cut is a slow tick-tocking sneer that Nugent grinds at his high-decibel best, while *Crazy Ladies* and *Pain Killer* are steps back in time to more standard high-speed Nugent boogie and crazed guitar. But alas, while the overall sound of **Dangerous** is boisterous and rumbling, the album falters under the weight of too many hot ladies in too many mundane songs.

5150—Van Halen
Warner Bros. 9 25394-1

Performance: Up and down
Hot Spots: *Why Can't This Be Love*, *Good Enough*, *"5150"* and *Inside*
Bottom Line: Lovestruck but not missing Mr. Roth

Sammy Hagar announces his absorption into Van Halen with **5150**'s opening scream, and from the lewd rant of *Good Enough* through the heavy funkin' stab at David Lee, *Inside*, there's no noticeable lessening of Van Halen's pure rocking prowess. Sure, Eddie seems to have developed a fondness for the keyboard "ballads" he scored with on **1984**—*Dreams* and *Love Walks In* even use piano—but just when you think he's gone sap happy, *Get Up*, a high-speed, drum-rumbling terror, slides by. Once again the Van Halen guitar stuns with its intricately wild rhythm fills, introducing most tunes with dexterity displays that become the songs. Then Eddie steps out with his usual reserve and buries with his naturally fluid, seemingly out-of-control, wobbling solo turns. **5150** takes a little listening to, with Hagar's tuneful rasp surer, if more ordinary, than Roth's yelping. And the album's a bit tame until you let it take hold. Eddie gets caught up in his own craziness on *Dreams*, a song that cries out for a more intimate solo, but that's nit-picking. **5150** may not contain the best Van Halen ever, though *Why Can't This Be Love* may be their best song.

THE KNIFE FEELS LIKE JUSTICE—Brian Setzer
EMI America ST-17178

Performance: Twanging toughly
Hot Spots: *Aztec* and *Radiation Ranch*
Bottom Line: A Stray Cat gets rough

The Knife Feels Like Justice sounds more like the real Brian Setzer than the neo-rockabilly stylings his former fashionable band, the Stray Cats, dabbled in. His first solo album features a crossbreed of tough countryish rock that sidesteps the rockabilly formula for harder swinging and meaner playing. He's got himself a tight, tense band that pushes his playing, which helps in places where his songwriting falters, like the trite *Boulevard of Broken Dreams* and the predictable *Barbwire Fence*. If you can get by Setzer's vocals that strain at emotional faultlines, then you may get into his highwire, galloping guitar act. Setzer cuts a sharp line through his rocking tunes with a cascade of classic rockabilly and country riffs, modernized into a blitzing sound. He's at his sidewinding best on the throbbing *Radiation Ranch*, but can also be a fiesty good-ol-boy, as heard in his driving licks on the title track. *Aztec*, a Byrds-like ode co-written with Heartbreaker Mike Campbell, is a ringing memorial that shows Setzer to be much more than the pompadoured Stray Cat he's thought of as. **Knife** is a smart first step for a player with a sure, twanging touch.

TURBO—Judas Priest
Columbia OC 40158

Performance: Typically banging
Hot Spots: *Turbo Lover* and *Hot for Love*
Bottom Line: More molten sermons from the Priest

If there's one band a rocker can have faith in it's the Priest. **Turbo**, this English quint's 10th vinyl sacrifice, is another hurtling glob of guitar roar, filled with Rob Halford squeals, twin guitar tweedles and a bevy of anthems ripe for the next world tour. On **Turbo**, guitarists K.K. Downing and Glenn Tipton get a lot out of their guitar synthesizers, supplying Who-ish rhythmic backing and extra throb to the band's power bottom. They, along with Halford, have penned songs like *Parental Guidance*, that are frighteningly close to pop, which hints at what's missing from **Turbo**—classic Priest menace. The mean streak is notably absent except

on the album's 18-wheeler opener, *Turbo Lover*, and a final triad of crunchers. Are the Judae aging or is my turntable just running slow? Downing and Tipton are up to snuff, cranking out solos in contrasting styles at an equal pace, with Downing's cleverer and more varied than Tipton's standardized wanking. But by the time **Turbo** has shaken your cobwebs loose, it'll be hard to find fault with the thud and relentless momentum that is Judas Priest.

CLUB NINJA—Blue Oyster Cult
Columbia FC 39979
Performance: Tame
Hot Spots: *When the War Comes* and *Perfect Water*
Bottom Line: Mediocre Cult

How long can a band pump out records and still sound sincere? The question arises with Blue Oyster Cult's latest, **Club Ninja**, a slick, routine album of Cult rock that contains some signature melodies but little excitement. The album's first side is a dull set of five arena rock songs ambitiously built into a dramatic pastiche that ultimately sounds empty and dishearteningly commercial. Only guitarist Donald "Buck Dharma" Roeser gets genuinely aroused with a nice dreamy solo on the current hit, *Dancin' in the Ruins*, and a mixture of melodic shards and long rides on *Perfect Water*. The Oystermen do manage to dip into their patented brand of grand weirdness on side two, especially on the futuristic wander, *When the War Comes*. A little of the band's musical humor seeps through the moody soundscreen here and the song breaks down with style into exploding drum fragments. Again, Buck Dharma sparkles on *War* and *Shadow Warrior*, an uptempo workout. While the Cult is disturbingly uninspired on **Club Ninja**, Dharma at least reminds us from whence the band came and serves notice that his guitar ain't pushing up no space daisies yet.

MASTER OF PUPPETS—Metallica
Elektra 9 60439-1
Performance: Rabid
Hot Spots: *Disposable Heroes* and *Orion*
Bottom Line: Brutal, savvy metal

With **Master of Puppets**, the four angry young men of Metallica confidently become *the* metal band of today. Few albums have ever sounded as heavy and crushing as Metallica's third, and it is packed with battering ram riffs that knock your walls right down. The band is piloted by James Hetfield, whose frothing

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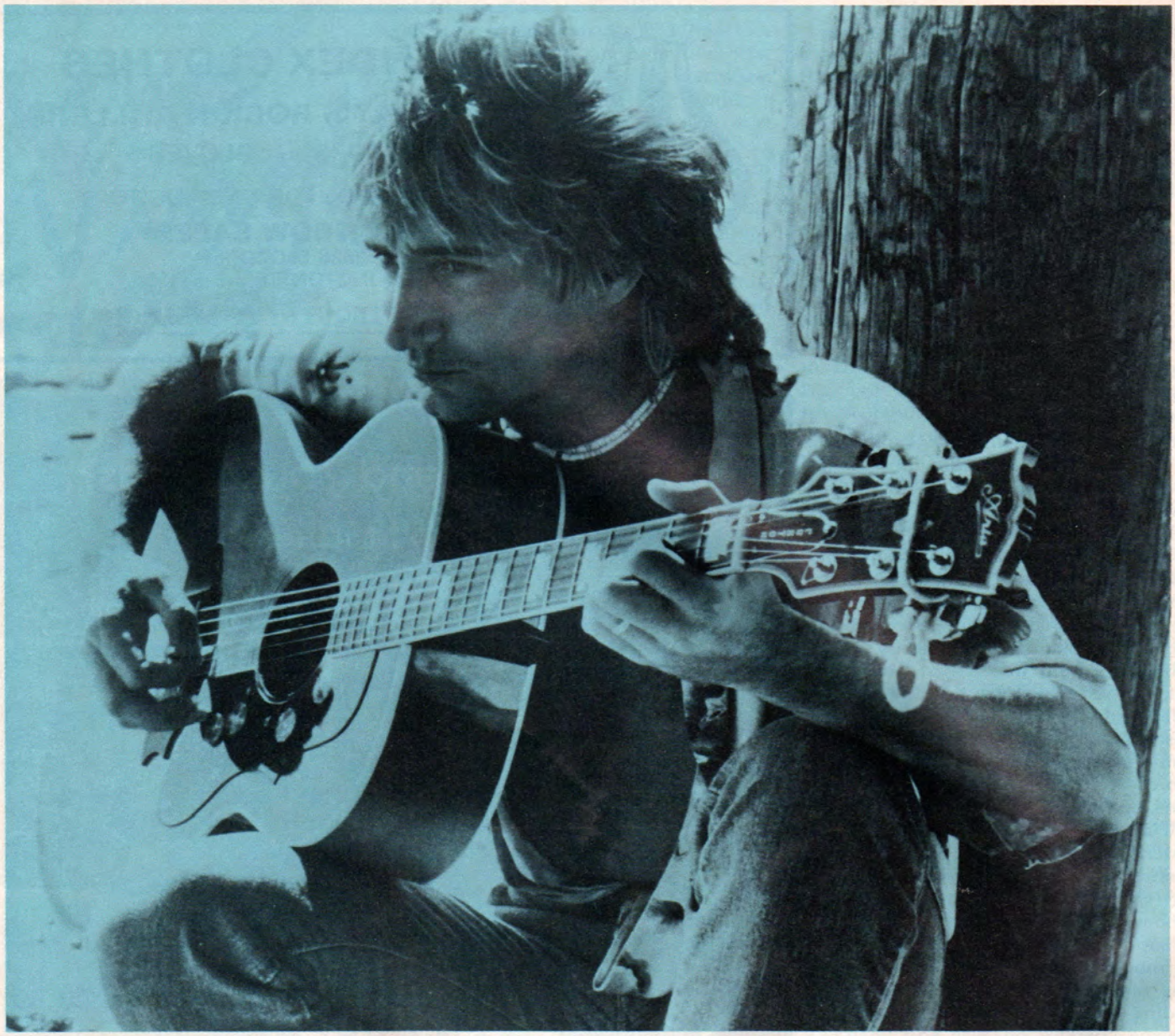

MIDLINE

GASOLINE ALLEY—Rod Stewart
Mercury SR 61264

Back in the days of yore, before Rod Stewart became a fashionplate and lady-killer, the man made some fine records in the company of some fine guitarists. Foremost among the players was Jeff Beck, for whom Stewart squawked in the late 60's, before going solo and fronting the Faces. Oft forgotten are Stewart's first solo records from the early 70's, albums that not only feature one of rock's most distinctive singers at the peak of his form, but also display the sincere, folksy side of an artist who was often associated with lust, lewdness and overindulgence. Teamed with Stewart on those early albums were many of the Faces, including now-Stone Ron Wood, whose bawdy slide guitar playing on Stewart's records certainly matches anything he's done since. Many favor **Every Picture Tells a Story** for its rocking fervor, but Stewart's second solo album, **Gasoline Alley**, remains one of his most emotional and memorable outings.

Gasoline Alley has a chumminess to it that was never matched on subsequent albums, a folksy, friendly feel that reveals the singer creating music that he believed in and had fun singing. Integral to that chumminess is Ron Wood's guitar, scraping along through an assortment of soul and sock songs. Bobby Womack's *It's All Over Now* is given a honky-tonk send-up that extends into a rocking party jam with Wood's guitar coaxing things along. Wood's bottleneck work on *Only a Hobo* neatly complements Stewart's whiskey-soaked lament, while the nostalgic *Country Comforts*, actually tearful in Stewart's hands, is sympathetically secured with Wood's low register solo. Wood isn't heard all that distinctly in the current Stones format, but **Alley** clearly reveals his stinging, lazily freewheeling abilities. The album's other jam, *Cut Across Shorty*, is a jangling tumble of acoustic guitars that features a bow-wowing Wood slide turn that whips the race to the finish. If you miss the booze-hound best of the young, cocky Rod Stewart and yearn to hear what Ron Wood can do, pick up **Gasoline Alley** for cheap and take a trip back to the old neighborhood.

lyrics of rage ride the feedback surf with a vengeance. He does the singing (yelling?) and also unleashes the vicious rhythm licks. The band's huge sound brutally massages songs that mix galloping thrash with drifting interludes and leaden stomping, concoctions that are ready to explode with energy and anger. Lead guitarist Kirk Hammett's heartthrob cuteness belies the beast in his playing. Notable in Hammett's abilities are the range of attacks he launches, squirming and racing to build momentum or laying out melodic musings on slower cuts like the snappily-titled *Welcome Home (Sanitarium)* and the imposing instrumental, *Orion*. Metallica has intelligently assimilated all that has gone before them in metal to construct a furious musical assault for our nuclear age. They will not be denied, and no metal maniac should deny himself a listen to **Master of Puppets**.

MISDEMEANOR—UFO
Chrysalis BFV 41518

Performance: Smoothly whooshing
Hot Spots: *Heaven's Gate* and *Wreckless*
Bottom Line: Undistinguished flying hard rock

There's an old philosophical question that asks if you first change the handle and then the head on an ax, is it still the same ax? A similar question applies to UFO—if all the players around singer Phil Mogg change, is the band still identifiable as UFO? The music on this fifteen-year-old band's latest, **Misdemeanor**, is slick, echo-rich hard rock, finely honed of all rough edges, crashing melodic stuff that could have come from just about any band in the hard rock universe. That's not to say it isn't worth a listen, but there's nothing about this **Misdemeanor** to make it memorably criminal. Mogg's new guitar find, Atomic Tommy M, is a technically adept metallic whizzer whose speed chops stand toe-to-toe with any string-bender, but his speed-based, peak-and-valley style says nothing new. He's heard to good effect on the rousing *Heaven's Gate* and the frantic finale, *Wreckless*, but hopes for something shining on the scintillating ballad *The Only Ones* dies in Atomic's orgiastic chromatic scaling. Mogg carries on with his hard rock obsession, but he's still hard-pressed to match the aura of his original UFO crew.

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If stiffer springs are not enough, you will have to glue shims to the long sides of the mortice. Use wood, cardboard, or plastic—anything but metal. If the shims are too tight to allow easy adjustment, shave or sand them until the pickup just begins to float without binding.

QUESTION: *My Kramer guitar with stock Seymour Duncan pickups buzzes when I take my hands off the strings, especially when the guitar's volume is turned all the way down. Will EMG pickups help the buzz without changing my sound?—John P. Brownsberger/Montrose, MO.*

ANSWER: Yes, EMG pickups will virtually eliminate hum. They do not use a string-ground, thus it would make no difference whether or not you touch the strings. As to keeping your sound, forget it. EMG's sound is as unique as any other pickup's, consequently, it is up to you to decide if you like it or not.

You may not need to experiment with replacement pickups at all. You mention that this buzz occurs particularly when your guitar's volume is all the way down. The problem is likely to lie in the master-volume pot's wiring.

Look at the back of the master-volume pot. With the middle lead at twelve o'clock, the left leg (eleven o'clock) should be connected to the ground. If it is not, bend it to touch the pot's casing and solder it there. Be sure you get the casing hot enough to melt the solder itself to avoid a "cold solder joint" (see Questions, December '85, for more on cold solder joints and grounding).

Be sure the pot's casing is connected to the common ground of the guitar. If you wire it this way, turning off your volume grounds out the signal, silencing it completely.

After this modification, you may notice a small drop in the highest frequencies, particularly at low guitar volume settings. This effect is more noticeable with 250-K pots than with 500-K pots ("K" in reference to pots means kilo-ohms).

If this low-volume high-end loss bothers you, try soldering a capacitor of around one micro-farad from the middle lead of the master-volume pot to the right (one o'clock) lead. This will crisp up your lower volumes, but be prepared to do some experimenting to get the cap's value exactly right for your guitar. ■

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GUITARS
(Over $500)

This Month	Last Month	
1	1	KRAMER
2	2	GIBSON
3	3	G&L
4	4	FENDER
5	7	PAUL REED SMITH
6	8	IBANEZ
7	6	CHARVEL
8	5	JACKSON
9	—	PEAVEY
10	—	SCHECTER

GUITARS
(Under $500)

1	3	IBANEZ
2	2	FENDER
3	1	KRAMER
4	—	ARIA
5	5	PEAVEY
6	—	CHARVEL
7	—	WESTONE
8	—	TOKAI
9	4	GIBSON
10	—	YAMAHA

BASSES
(Over $500)

This Month	Last Month	
1	2	G&L
2	1	PEAVEY
3	3	FENDER
4	4	IBANEZ
5	9	YAMAHA
6	5	SPECTOR
7	6	GUILD
8	7	STEINBERGER
9	—	B. C. RICH
10	10	KRAMER

BASSES
(Under $500)

1	4	FENDER
2	2	PEAVEY
3	1	IBANEZ
4	3	KRAMER
5	5	YAMAHA
6	6	ARIA
7	8	G&L
8	7	HONDO
9	—	CORT
10	9	WASHBURN

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AMPS
(Over $500)

This Month	Last Month	
1	1	MARSHALL
2	2	PEAVEY
3	3	ROLAND
4	9	RANDALL
5	5	GALLIEN-KRUEGER
6	6	MESA-BOOGIE
7	4	FENDER
8	—	DEAN MARKLEY
9	—	SEYMOUR DUNCAN
10	7	LANEY

AMPS
(Under $500)

1	1	PEAVEY
2	4	FENDER
3	2	MARSHALL
4	8	DEAN MARKLEY
5	9	GORILLA
6	3	ROLAND
7	5	CRATE
8	—	HOLMES
9	—	RANDALL
10	10	YAMAHA

EFFECTS

This Month	Last Month	
1	1	BOSS
2	2	DOD
3	3	IBANEZ
4	8	ARION
5	7	YAMAHA
6	10	PRO CO
7	—	CUTEC
8	6	MORLEY
9	—	ROCKMAN
10	—	WASHBURN

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IN WORDS
VAN HALEN
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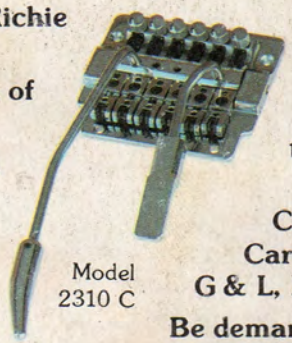

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